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FELLOW OF THE QUEEN'S COLLEGE, OXFORD; CANON OF HEREFORD; FELLOW OF THE BRITISH ACADEMY

LONDON: MACMILLAN & CO. LIMITED

LIBRARY DESIGN IN ENGLAND was for more than 400 years dominated by the custom of chaining books. A chained book cannot be read unless there is some kind of desk or table on which to rest it *within the length of the chain*; that decided the structure of the bookcase. Again, since a chained book cannot be moved to the window, the window must be near the book; that determined the plan of the building. The fact that books were chained conditioned the structure and development of the historic English libraries down to the eighteenth century; even where, as at Cambridge after 1626, chaining began to be disused. At Oxford, the last College to abandon chaining was Magdalen, in 1799.

The development here studied is analogous to that evolution of structure which the biologist loves to trace. The individual

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library can be properly understood only if it is seen in organic relation to a long process of growth envisaged as a whole. The scope of the subject may be indicated by a list of the libraries discussed, with illustrations, in this book—of which all but the four marked with asterisks were once, or are still, chained.

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Corpus
All Souls
St. John's
The Bodleian
Jesus
Trinity
St. Edmund Hall
Queen's
Lincoln

Cambridge Libraries
Queens'
Trinity Hall
Clare *
St. John's *
King's
Peterhouse *

Cathedrals
Lincoln
Hereford
Westminster Abbey
Wells
Durham *

The Manchester Group
Chetham College
Gorton Church
Turton Church
Bolton School

Churches elsewhere
Grantham
Wimborne Minster
All Saints', Hereford
Wootton Wawen

Continental
Zutphen, Holland
The Laurentian, Florence

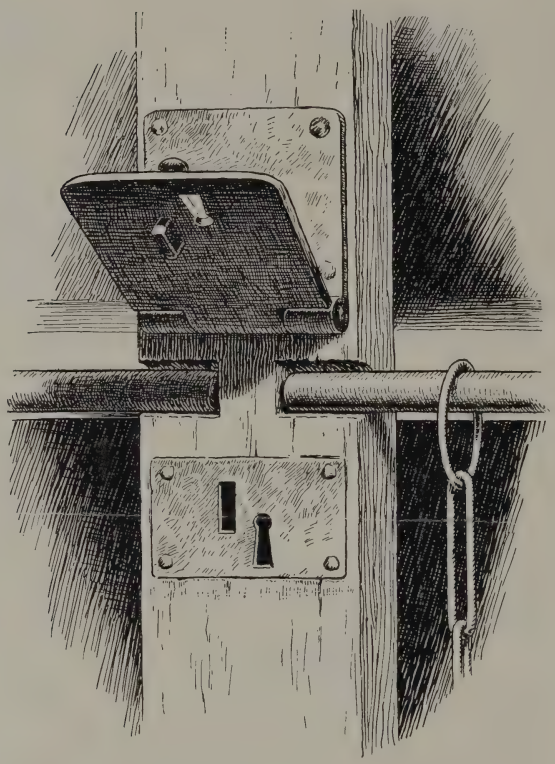
A brief account, without illustrations, is also given of chained books at Winchester Cathedral, Chirbury, Guildford Grammar School, and Denchworth; and of the library at Enkhuizen, in Holland.

Canon Streeter's studies in this field began in connection with a restoration of the Chained Library at Hereford Cathedral, in the course of which dramatic discoveries were made, within the Cathedral itself, of missing parts of the original fittings. Lured on by the fascination of discovery, he continued his explorations in libraries elsewhere. Mr. Norman Ault then joined in the chase, and is mainly responsible for discoveries at Cambridge and Lincoln, which are of far-reaching importance for the understanding of library evolution in England. In the result it was found practicable to do on paper, for most of the libraries discussed, what had been done in concrete fact at Hereford—to restore them (at least in part) to their original form.

CHAINED LIBRARY, HEREFORD CATHEDRAL

SPECIMEN PAGE

the scale. The height from floor to top of cornice is 6 ft. $6\frac{1}{2}$ in., the width (excluding the overlap of the almery cornice) is 6 ft. $4\frac{1}{2}$ in. The depth of the almery front to back is 1 ft. $6\frac{1}{2}$ in. The legs which support the front edge of the desk stand out $11\frac{1}{2}$ in. over all from the almery. The rods are looped at the end, and are fixed to the sides of the almery by staples passing through these loops. The diagram illustrates the way in which the rods from each end rest, at the middle, in slots in the central upright, and are held there by a locked hasp, $3\frac{1}{2}$ in. long by $2\frac{5}{8}$ in. wide. A curious feature is the keyhole, which is pierced through the hasp to give access to the lock. The chains are in the same style as at Hereford, with the swivel in the middle.



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The narrow shelf at the top was, I think, designed for a heavily bound two-volume edition of Foxe's "Book of Martyrs" given by James Leaver, which is too high to stand upright on the shelves.

A brief description of the libraries at Gorton and Turton, as they were in 1856, is to be found in a publication by the Chetham Society—*Humphrey Chetham's Church Libraries*. From this it appears that at that date the Gorton press was provided with "a

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Bibliographies—*continued.*

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Besides the families of Vizlant, Flander, Rosenbach and Botel there are treated as a separate entity the printers of Spanish nationality as well as German, French and Italian printers. The large number of beautiful and representative illustrations reproduced in black and white and for the most part in the size of the originals, give a most valuable survey of the types, initial letters, title-pages, printer's marks and woodcut illustrations to be found in Spanish incunabula.

286 **HAEBLER** (Konrad). Deutsche Bibliophilen des 16. Jahrhunderts; die Fürsten von Anhalt, ihre Bücher und ihre Bucheinbände.

With 35 magnificent plates of bindings (three of which are in colours).

Folio, cloth. Leipzig, 1923. **£2 10s**

Bibliographies—*continued.*

287 **HAEBLER** (K.). Die Deutschen Buchdrucker des XVten Jahrhunderts im Auslande.
With 26 plates.
Folio, half cloth. Munich, 1924. **£4 4s**

288 **HAEBLER** (K.). Handbuch der Inkunabelkunde.
8vo, cloth. Leipzig, 1925. **14s**

In the present book the foremost German authority on fifteenth century printing gives the results of many years of investigation in a clear and concise form. This work does not claim to be a general history of the beginning of printing, nor does it contain any biographies of the printers or systematical data about their work, but it provides the student and collector with all that is worth knowing about the nature and characteristic features of incunabula. The book will shortly be translated and printed for the Grolier Club of New York.

THE ORIGINAL EDITION.

289 **HAIN** (L.). Repertorium Bibliographicum, in quo libri omnes ab arte typographica inventa usque ad annum MD. Typis expressi ordine alphabetico vel simpliciter enumerantur vel adcuratius recensentur.
Original Edition. 4 vols., thick 8vo, half morocco, g. e.
Stuttgart, 1826. **£25**
Very rare.

290 **HAIN** (L.). Repertorium Bibliographicum.
4 vols. in 2, half vellum. Berlin, 1925. **£5 5s**
The indispensable Bibliography of Incunabula (in a photo-lithographic reprint).

291 [**HAMILTON, ALEXANDER.**] **FORD** (P. L.). Bibliotheca Hamiltoniana. A list of books written by or relating to Alexander Hamilton.
8vo, wrappers. New York, 1886. **£1 8s**
One of 500 copies.

292 **HAND-LISTS** of Books printed by London Printers, 1501-1556. By E. G. Duff, W. W. Greg, R. B. McKerrow, H. R. Plomer, A. W. Pollard, R. Proctor.
Small 4to, half buckram.
London, Bibliographical Society, 1913. **£1 10s**

THE ORIGINAL EDITION.

293 **HARRISSE** (H.). Bibliotheca Americana Vetustissima. A description of works relating to America published between the years 1492 and 1551.
Large 4to, boards. New York, 1866. **£10 10s**
One of 99 copies printed in quarto.

Bibliographies—*continued.*

THE ORIGINAL EDITION OF HARISSE.

294 **HARRISSE** (H.). Bibliotheca Americana Vetustissima. A description of Works relating to America published between the years 1492 and 1551. With the ADDITIONS.
2 vols., Imperial 8vo, half morocco, t. e. g.
New York, 1866, Paris, 1872. **£21**

295 ——— Another Copy (in a photo-lithographic reprint).
2 vols., half calf, t. e. g. **£10 10s**

296 **HARRISSE** (H.). Introduccion de la Imprenta en America con una bibliografia desde 1540 a 1600.
With 4 plates.
8vo, wrappers. Madrid, 1872. **£3 3s**
One of 125 copies.

297 **HARRISSE** (H.). Grandeza y Decadencia de La Colombina.
Small 8vo, half morocco. Sevilla, 1886. **18s**
One of 100 copies.

298 **HARRISSE** (H.). Un Rarissime Americanum.
8vo, original wrappers. Paris, 1897. **18s**
One of 25 copies. This brochure contains a description of an exceedingly scarce early American pamphlet printed at Rome in 1493, which gives an account of the Bishop of Carthagena's Sermon on the occasion of Ferdinand and Isabella making a solemn assurance of their obedience to the Pope. It contains one of the earliest references to the discovery of America. The title is reproduced in this pamphlet.

299 **HARRISSE** (H.). Les premiers Incunables Bâlois et leurs dérivés: Toulouse, Lyon, Vienne-en-Dauphiné, Spire, Eltvil, etc., 1471-1484.
8vo, wrappers. Paris, 1902. **£1 5s**

300 **HART** (Horace). Notes on a Century of Typography at the University Press, Oxford 1693-1794.
4to, half bound. Oxford, University Press, 1900. **£8 8s**
The above consists almost entirely of reproductions of Printers' specimens issued from the Oxford Presses of long ago.
Only 150 copies were privately printed.

301 [**HARVEY** (William).] **KEYNES** (G.). A Bibliography of the writings of William Harvey, M.D., discoverer of the circulation of the blood.
With frontispiece, and 12 reproductions of title-pages.
4to, half buckram. Cambridge, 1928. **£2 10s**
One of 300 copies; out of print and scarce.

Bibliographies—*continued.*

302 **HAUY** (M.). Essai sur l'éducation des aveugles, ou exposé de différens moyens, vérifiés par l'expérience, pour les mettre en état de lire, à l'aide du tact, d'imprimer des livres dans lesquels ils puissent prendre des connoissances de Langues, d'Histoire, de Géographie, de Musique, &c., d'exécuter différens travaux relatifs aux Métiers, &c.

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341 **JOLLES** (Dr. Oscar). Die Deutsche Schriftgiesserei. Eine gewerbliche Bibliographie, unter Mitwirkung von F. Bauer-Gustav Mori und H. Schwartz bearbeitet von Frhrn v. Biedermann.
8vo, boards. Berlin, 1923. **£1 5s**

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The Town Library of Leipzig from 1677 to 1927 by Hofmann. The Reichenau evangelistary. MS. CXC of the Town Library of Leipzig by Schmidt. Fragments of a manuscript of the younger Titurel preserved in the Town Library of Leipzig by Kroker. An unknown autograph document by Leibnitz edited and discussed by Kirchner. Some additional matter to the Vitruvius edition of 1487 in the Town Library of Leipzig by Degering. Illustrations engraved in copper as contained in incunabula by von Rath. Johann Gottlieb Böhme, a Leipzig bibliophile of the 18th century by Leskien. A carved leather binding of the 14th century by Bollert. Carved leather bindings executed at Nürnberg by Herbst. A contribution to our knowledge of Johann Richenbach's bindings by Glauning.

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366 **LEON PINELO** (Antonio de). Epitome de la Biblioteca Oriental y Occidental, nautica y geografica.
With finely engraved title.
FIRST EDITION. 4to, morocco. Madrid, 1629.
(SEE ILLUSTRATION, PLATE No. I). **£85**

Medina, Vol. VI., No. 7707, devotes seven pages to this work. Sabin, No. 40050. See Wagner, *The Spanish South-West*, p. 285.

Very fine copy of the first edition, which is now excessively rare, of the first American Bibliography which was ever printed. Most copies want the engraved frontispiece, which is in our copy.

This work is extremely important for American bibliographers, and is generally cited under the name of Pinelo, which was a surname adopted by Antonio de Leon named "The Chronicler of the Indies."

The author was born in Peru, and educated at Lima. He wrote many important works, which for the most part only exist in manuscript.

"The circumstances of the early life of Antonio de Leon Pinelo are still obscure. Available sources offer very little definite information; but it is inferred from statements in his 'Life of Santo Toribio' that his childhood and youth were passed in Lima, and that with his younger brothers, Juan and Diego, he studied at the University of San Marcos. Having completed his studies at the University, he went to Spain; there his talents in learning were recognised, and he was appointed relator of the Council of the Indies." — (Dr. Moses, "Spanish Colonial Literature in South America").

THE FIRST SPANISH AMERICAN BIBLIOGRAPHY.

367 **LEON PINELO** (Antonio de). Epitome de la Bibliotheca Oriental y Occidental, nautica y Geografica de Don Antonio de Leon Pinelo . . . añadido y enmendado nuevamente.
3 vols., folio, original vellum.
Madrid, Francisco Martinez Abad, 1737-8. **£63**

Sabin, No. 40053. Sabin, No. 2484.

This is the enlarged edition of Leon Pinelo's original bibliography of travel,

Bibliographies—*continued.*

Leon Pinelo (Antonio de)—*continued.*

the first to contain a catalogue of books on America. The additions, by Don Andres Gonzalez de Barcia (who modestly refrains from mentioning his own name in connection with the work) are so considerable as almost to constitute a new work; Leon Pinelo's original work consisting of one quarto volume containing 200 pages, and this "second edition" by Barcia, comprising three folio volumes of closely printed matter, containing about 1,300 pages.

The second volume deals with America.

THE ORIGINAL ISSUE.

THE INDISPENSABLE BIBLIOGRAPHY FOR THE COLLECTOR OF FRENCH FIRST EDITIONS.

368 **LE PETIT** (J.). Bibliographie des principales éditions originales d'écrivains français du XVe au XVIIIe Siècle.

With about 300 facsimile title-pages.

Royal 8vo, half morocco. Paris, 1888. **£5 5s**

369 **LEWINE** (J.). Bibliography of Eighteenth Century Art and Illustrated Books; being a Guide to collectors of illustrated works in English and French of the period. With 35 plates.

Royal 8vo, half calf. London, 1898. **£1 1s**

BOOKSELLERS AT SARAGOSSA IN 1573.

370 **LIBRO** de las Ordinaciones de la Cofadria del Officio de los Libreros fundada en la Iglesia del Señor Santiago de la pressente Ciudad de Zaragoça, so invocacio y patrocinio del Bien aventurado y Gloriosso Doctor de la Iglesia San Geronimo. Año MDLXXIII.

Seventeenth century Spanish manuscript on 28 leaves of vellum, with two coloured woodcuts mounted on vellum.

Bound in small 4to, contemporary binding of gilt morocco on wooden boards, g.e. Saragossa, 1679. **£105**

This interesting manuscript contains the text of the Ordinances of the "Brotherhood of Booksellers" founded in the Church of Santiago, Saragossa, under the patronage of St. Jerome. Twenty-four leaves of the book are written in large red and black Gothic script, and the remaining leaves are in ordinary manuscript, the ordinances as transcribed from the original register being certified correct, and signed, by Francisco Antonio Español, the chief public notary of the city of Saragossa.

The Brotherhood or Guild, founded in 1573, was for the purpose of preventing fraud in the book trade in Saragossa, and membership was only possible after certain examinations had been satisfactory passed; although the sons of deceased "Brothers" might acquire an hereditary memberhip on payment of a subscription, without further examination.

Bibliographies—*continued.*

371 [**LIMOGES.**] **CLAUDIN** (A.). Notes pour servir à l'Histoire de l'Imprimerie à Limoges. L'Imprimeur Claude Garnier et ses pérégrinations (1520-1557).

With illustrations. 8vo, wrappers. Paris, 1894. **£1 1s**

Only 100 copies issued. Presentation copy from the author.

372 [**LIMOGES.**] **DUCOURTIEUX** (Paul). Les Manuscrits et Imprimés à l'Exposition de Limoges, en 1886.

8vo, half morocco. Limoges, 1888. **£1 1s**

373 **LITTLEFIELD** (George Emery). Early Schools and School-Books of New England.

With frontispiece, and numerous illustrations.

8vo, half cloth. Boston, Club of Odd Volumes, 1904. **£6 10s**

One of 167 copies.

374 **LONE** (E. M.). Some Noteworthy Firsts in Europe during the Fifteenth Century.

With 31 illustrations of incunabula.

8vo, cloth. New York, 1930. **£1 14s**

One of 400 copies.

The prevailing interest in all "Firsts" is partly responsible for the monograph *Some Noteworthy Firsts in Europe during the Fifteenth Century*, which has been compiled by E. Miriam Lone. It embodies in concise form the answers to numerous enquiries respecting the most notable "Firsts" of the Fifteenth Century. Accompanied with 31 facsimile illustrations, it presents in orderly form essential information regarding these monuments of early printing not readily accessible elsewhere, arranged under the following chapter headings:

Chapter I. Countries and their Languages.

Chapter II. Types: Gothic, Roman, Greek, Hebrew, etc.

Chapter III. Colophons, Dates, and Titles.

Chapter IV. Collations: Registers, Signatures, Paginations, etc.

Chapter V. Illustrations: Wood and Metal cuts.

Chapter VI. Medicine, Law, Arts and Sciences.

Chapter VII. Various Firsts arranged chronologically.

It will appeal to students and collectors of Incunabula no less than to mediaeval scholars and historians interested in the spread of knowledge resulting from the development of the printed book. That the first book in Germany was a theological tract, the first books in Italy Latin classics, and the first produced for the English one that we must call an historical romance, cannot be regarded as merely insignificant. Nor are the differences in types and the appearance of the page unimportant, for these also help to illustrate the national characteristics.

Bibliographies—*continued.*

375 **LOPEZ DE GOMARA** (Francisco). La Historia de las Indias y Conquista de Mexico. A Bibliography by H. R. Wagner.

With 16 reproductions of title-pages.

4to, 31 pp., wrappers. Berkeley, 1924. **£1 1s**

One of 50 copies reprinted from "*The Spanish South-West.*"

376 [**LOUBIER** (Hans).] Buch und Bucheinband. Aufsätze und graphische Blätter zum 60 Geburtstage.

With 37 plates, 3 in columns, and numerous illustrations of bookbindings in the text.

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377 **LOWNDES** (W. T.). The Bibliographer's Manual of English Literature. New Edition revised by H. G. Bohn. With the Appendix.

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383 **LYON** (Bibliothèque de la Ville de). Documents Paléographiques, Typographiques, Iconographiques, publiés sous la direction de H. Jolly, conservateur. Numbers 3—9. With numerous plates in colours.

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It is probable that this beautiful incunabulum was used by Leonardo da Vinci when studying printing, which is, as it were, the connecting mechanism or vehicle between the mind of the author and that of the reader.

The most meticulous care has been given to the production of a faithful facsimile. The descriptive Italian text, in English translation, is preceded by a scholarly introduction—containing some delightful anecdotes—by Mr. Stanley Morison.

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Bibliographies—*continued.*

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And although an undeniable interest, not to say fascination, attaches to nearly every member of that class of books known as incunabula, i.e. books published during the fifteenth century, it cannot be gainsaid that very many of the productions of this period are more conspicuous for their archaeological than for their aesthetic interest.

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Limiting himself to the consideration of the German books printed in that century, the author has selected from the uniquely rich and representative British Museum collection, one hundred and fifty-two of the best examples of Gothic composition.

These plates exhibit only the finest specimens of that classic Black Letter, unrivalled in its stateliness, with which printing made its début and which was so soon to fall into decline; but there is also included a fine series of examples of transitional Gothic founts.

Thus, in addition to pages from the books of Fust and Schoeffer, Koberger, Gunther Zainer and Ratdolt, there is reproduced a number of the less familiar pages by Michael Wenssler of Basel, Hoeltzel of Nuremberg, Schonsperger of Augsburg, Johann Zainer of Ulm, Kollicker of Basel, and others.

No fewer than half the plates are in two colours, and while the volume deals only with typography not a few of the pages embody examples of contemporary woodcut illustration.

The facsimiles, many of which bear decorative initials, are reproduced in the exact size and with the exact margins of the originals. A descriptive catalogue precedes the plates.

The volume therefore presents a typographical pageant of unrivalled splendour, and cannot fail to be of considerable interest to artists and typographers, as well as to collectors, amateurs and others.

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Besides giving many new particulars of the career of Thomas Dawks I and Thomas Dawks II, this volume chronicles the career in printing of Ichabod Dawks, his establishment as a newspaper-man and the issue of *Dawks's News-letter* in 1686. The latter was composed in a new cursive type cut for the exclusive use of the *News-Letter* and is now for the first time recovered and identified.

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657 [**WORDSWORTH** (William) and **COLERIDGE** (Samuel Taylor).] Two Lake Poets. A catalogue of printed books, manuscripts and autograph letters. Collected by Thomas James Wise.
With portrait of William Wordsworth, several plates and facsimile reproductions.
4to, cloth, t.e.g.
London, printed for private circulation only, 1927. **£3 10s**
One of 130 copies printed.

Bibliographies—*continued.*

658 **WROTH** (Lawrence C.). A history of printing in Colonial Maryland.
With 11 reproductions.
4to, half calf, t.e.g. Baltimore, 1922. **£6 6s**

659 [**WYOMING VALLEY, PA.**] **HAYDEN** (H. E.). A bibliography of the Wyoming Valley, Pennsylvania.
8vo, cloth. Wilkes-Barre, Pa., 1885. **£1 5s**

660 [**XIMENES** (Fr.).] **TORRENTS** (J. Masso). Les obres de Fra Francesch Eximenic (1340?-1409?). Essaig d'una bibliografia.
With seven plates.
4to, half calf. (Barcelona), 1909-1910. **£2 2s**

661 **ZIBRT** (Cenek). Bibliographie Ceske Historie.
11 parts in 5 vols. (No more yet published).
Royal 8vo, wrappers. Prague, 1900-1912. **£4 4s**
Vol. V. contains the Bibliography of Comenius, the only complete one which exists.

662 **ZUR WESTEN** (Walter von). Musiktitel aus vier Jahrhunderten.
With 96 full page plates (4 in colours) and illustrations in the text.
Small folio, half vellum. Leipzig, 1921. **£1 15s**
This work deals with the artistic development of music title-pages from 1501 to 1900.

PART II.

REPRODUCTIONS, CATALOGUES AND BOOKS ABOUT ILLUMINATED MANUSCRIPTS.

663 **ADLER** (Elkan Nathan). Catalogue of Hebrew Manuscripts in the Collection of E. N. Alder. With facsimiles, included in 105 illustrations.

8vo, cloth. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed, along with numerous other fragments, in the Geniza, " that famous lumber-room of the ancient Synagogue of Old Cairo "; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

664 [**ALBA.**] Duquessa de Berwick y de Alba. Catalogo de las Colecciones expuestas en las vitrinas del Palacio de Liria.

With 19 large plates of manuscripts, autographs, miniatures, bindings, etc.

Folio, wrappers. Madrid, 1898. **6s 6d**

665 [**ALCOBACA.**] Index codicum Bibliothecae Alcobatiae, in quo non tantum codices recensentur, sed etiam quot tractatus epistolas, etc., singuli codices contineant, exponitur.

4to, half cloth. Lisbon, 1775. **£1 1s**

Reproductions, etc.—*continued.*

666 **ANSELMO** (Antonio). Os codices Alcobacenses da Biblioteca Nacional, Lisbon. I. Codices Portugueses.

With portrait and two folding plates.

8vo, original wrappers. Lisbon, 1926. **2s**

667 **ARNOLD** (Sir Thomas W.). Survivals of Sasanian and Manichæan Art in Persian Painting.

With 17 illustrations (2 in colour).

4to, half buckram. Oxford, 1924. **10s 6d**

668 **ARNOLD** (Sir Thomas). The Miniatures in Hilali's Mystical Poem. The King and the Dervish.

With 11 full-page plates.

8vo, wrappers. Vienna, privately printed, 1926. **10s 6d**

669 **ARNOLD** (Sir Thomas W.). Painting in Islam. A Study of the place of pictorial art in Muslim culture.

With 64 illustrations (8 in colour).

4to, cloth. Oxford, 1928. **£4 4s**

670 **ARNOLD** (Sir Thomas W.). Bihzad and his Paintings in the Zafar-Nāmah MS.

With frontispiece and 8 plates printed in gold and colour.

Royal 8vo, boards, vellum back. London, 1930. **£2 2s**

671 **ARNOLD** (Sir Thomas W.) and Professor A. **GROHMANN.** The Islamic Book. A contribution to its art and history from the seventh to the eighteenth century.

With 104 plates and 19 illustrations in the text.

4to, leather. London, 1929. **£9 9s**

Out of print.

The significance of the Islamic book in its many aspects, calligraphy, miniatures, illumination, ornamentation, binding and so forth has long ago been established. It must be recognised nevertheless that publications dealing with this subject have been either general works on Islamic art, or else when they have dealt with the Islamic book the authors have been compelled to omit the early period before the thirteenth century on account of the small amount of material at their disposal. This difficulty was marked particularly in the case of Islamic illumination because

(Continued over)

Reproductions, etc.—*continued.*

Arnold (Sir T. W.)—*continued.*

the earliest known miniatures can rarely be dated earlier than the thirteenth century.

Examples of illumination of an earlier period have been brought to light only comparatively recently by discoveries of papyri in Egypt. It has been the special endeavour of Professor A. Grobmann in the University of Prague, as it were, to rediscover them here and to bring them together in a definite synthesis.

Part I. of the present publication embraces therefore the early period from the twelfth to thirteenth century and deals with miniatures, pen-drawings, book-ornamentation, single leaf prints and bindings. Sir Thomas W. Arnold has dealt with the later period from the thirteenth to the eighteenth century.

The first part, divided into three chapters, provides the basis necessary for the appreciation of the evolution of the art of book decoration and bookbinding. The second part, forming seven chapters, constitutes a history of book-illumination beginning with the remnants of Persian painting through the Mogul and Timurid period up to the work of Bihzad and his school and to Rizah Abbasi and the decay of Persian painting.

The last three chapters deal with Islamic painting in India and Turkey as well as with the craft of book-making in recent times.

"The Islamic Book" therefore constitutes the first exhaustive work on the art of the Islamic book throughout twelve centuries and it gives the subject the historic background from which the craft emanated. The wealth of documentary sources, a great part of which is published here for the first time, adds enormously to the value of the text which is supported by a magnificent set of plates of which many are also published for the first time. The very greatest care has been bestowed upon the reproductions and ten plates are printed in colour to convey the splendour of the originals.

Every library and museum, every collector and every student of Islamic painting and illumination and of the art of the book in general, will find this book a necessary asset. It will hardly be possible to find another book which deals so exhaustively with the subject and in a manner so readily intelligible. The plates make this work even more indispensable as they bring together valuable and scattered material of which an appreciable portion is published for the first time in this limited and numbered edition.

672 **ASTLE** (Thomas). The Origin and Progress of Writing, as well hieroglyphic as elementary, illustrated by engravings taken from marbles, manuscripts and charters, ancient and modern. Also, some account of the origin and progress of writing.

With 31 tables of specimens of writing on 28 sheets.

4to, calf (rebacked). London, 1784. **18s**

673 **ASTLE** (Thomas). The Origin and Progress of Writing as well Hieroglypic as elementary, illustrated by engravings taken from marbles, manuscripts, and charters, ancient and modern. Also some account of the origin and progress of printing.

With portrait and numerous facsimiles. LARGE PAPER COPY.

Large folio, bound by Staggemeier, in full blue morocco gilt and blind tooled, g.e. London, 1803. **£18 18s**

Reproductions, etc.—*continued.*

674 [**AUSTRIA.**] Beschreibendes Verzeichnis der Illuminierten Handschriften in Osterreich. (A descriptive catalogue of the illuminated manuscripts preserved in Austria).

Edited by F. Wickhoff, continued by M. Dvorák and H. J. Hermann.

With numerous plates and illustrations.

Folio, cloth. Leipzig, 1905-1930.

This work is intended to give, in a series of folio volumes, the detailed description of the whole of illuminated manuscripts preserved in Austria. Besides bibliographical data, much stress is laid on the analysis and appreciation of the codices from the artistic and historical points of view. In the majority of cases the manuscripts have been ascertained as to date and place of origin. The large amount of reproductions—the 13 volumes hitherto published contain 1720 text illustrations and 309 plates—make this publication a standard work on the art of mediaeval book painting. Indeed, there is hardly any style or school which is not abundantly illustrated in the work, and this fact is not to be wondered at when we consider the mass of beautifully executed manuscripts the public and monastic libraries of the once Austrian Empire can boast of. The present publication will thus be a material help for anybody who has, by way of comparison, to determine the style, date, and origin of manuscripts, or who deals with the palaeography and book ornamentation in general. The clear arrangement of the matter together with copious indices make the work particularly easy for consultation.

The illustrations in the text represent as a rule initial letters, decorative pages with passages of the text, and miniatures. Of the latter the most important and beautiful specimens are reproduced on the plates in original size and colouring.

Volume I: **Die Illuminierten Handschriften in Tirol.**

Described by H. J. Hermann.

With 124 illustrations in the text and 23 plates in collotype or heliogravure. 1905. *Out of print.*

Volume II: **Die Illuminierten Handschriften in Salzburg.**

Described by H. Tietze.

With 40 illustrations in the text and 9 collotype plates. 1905. *Out of print.*

Volume III: **Die Illuminierten Handschriften in Kärnten.**

Described by Robert Eisler.

With 85 illustrations in the text and 9 plates in collotype and heliogravure. 1907. *Out of print.*

Volume IV: **Die Illuminierten Handschriften in Steiermark.**

Described by P. Buberl. First part: Die Stiftsbibliotheken zu Admont und Vorau.

246 pages with 237 illustrations in the text and 25 collotype plates. 1911. **£8**

(Continued over)

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

Out of the large number of manuscript depositaries existing in Steiermark only two are treated in this volume: Admont and Vorau.

The Benedictine convent of Admont was founded in 1074 and its library contains nowadays 96,500 volumes, 1,100 of which are manuscripts. The library of the Augustine canons at Vorau is also rich in manuscripts, part of which go back to the tenth century.

In the present volume Paul Buberl describes 221 different manuscripts. One hundred and seventy-seven are of Austrian, respectively German origin, 29 came from Italy, 13 from France, and two are Arabic manuscripts. Chronologically, two manuscripts belong to the tenth century, five to the eleventh, 123 to the twelfth, 26 to the thirteenth, 36 to the fourteenth, 23 to the fifteenth, and six to the sixteenth respectively seventeenth century, the bulk of the manuscripts thus covering the Romanesque and Gothic periods.

The text is remarkable for exhibiting some new results which will be of general importance for our knowledge of manuscripts: Here we find for the first time extensive descriptions of the miniatures contained in the three celebrated Admont codices, the great Bible, the Paduan missal, and the antiphonary of Wyschehrad. Furthermore there have been traced groups of illuminators or miniature schools which hitherto were little known or had entirely escaped attention, such as the school of Admont illuminators of the twelfth century, the school of Vorau and Salzburg in the thirteenth century, and the Vorau school of the fifteenth century.

Volume V: **Die Illuminierten Handschriften der Rossiana in Wien-Lainz** [now in the Vatican Library.]

Described by H. Tietze.

XV, 208 pages with 187 illustrations in the text and 12 collotype plates. 1911. **£6**

The Bibliotheca Rossiana takes its name from its founder, the Italian Count Gian Francesco de Rossi (d. 1854), who was one of the most distinguished bibliophiles of the 19th century. Count Rossi's library contained about 2,500 incunabula and 1,203 manuscripts, the greater part of the latter having once been in possession of the Cardinal Capranica (1400 to 1458). No wonder that most of the manuscripts described in the volume are of Italian provenance. There are in all 338 Italian illuminated manuscripts that pass in review, in addition to 34 German, 39 French, nine Flemish, four oriental, two byzantine and one English manuscript. As to time of execution, 11 manuscripts date from the eleventh century, eight from the twelfth, 23 from the thirteenth, 91 from the fourteenth, 234 from the fifteenth, 28 from the sixteenth, and 13 from the seventeenth and eighteenth centuries. The majority of the miniatures are executed in the style of the early Italian Renaissance art.

Many manuscripts are of outstanding importance. We meet with a missal executed in the 11th century at Tegernsee and closely related in style to the famous Cracow evangeliary of Henry IV. There are Ulrich Schreier's prayer-book of the year 1458, a Franciscan missal of 1469 adorned with an early portrait of Matthias Corvinus, a 13th century commentary of the Psalter of middle French origin, and an interesting Sarum missal of the first quarter of the 15th century. Among the numerous French and Flemish livres d'heures we note the most remarkable prayer-book from Bourges, executed about 1480 and nearly akin to the Munich prayer-book of Jaques Coeur. Needless to say that Italian miniature art is represented in all its various degrees of development, the most magnificent achievements being an Upper Italian Bible of the year 1100, a thirteenth century Bible showing traces of

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

Byzantine influence, and some Hebrew manuscripts of the same period. Numerous are also the Quattrocento codices showing typical specimens of the style of artists such as Attavante, Gherardo, Giraldi, Boccardino, and Bordone. A Hebrew manuscript from Mantua, executed in 1436, exhibits Pisanello's workmanship. About the middle of the 15th century the humanistic manuscript makes its appearance, one of the finest works of this kind being a musical codex, executed in 1460 in the eastern region of Upper Italy.

After the death of its owner the Rossiana collection passed into the possession of the Jesuit library at Rome. In 1877 it came to Vienna, and from thence, in 1895, to the Lainz library. Of late, the majority of the Italian manuscripts have been transferred to the Vatican library. For this reason the present volume, giving the description for Rossi's collection in its entirety, will prove of particular value.

Volume VI. **Die Illuminierten Handschriften in Dalmatien.**

Described by H. Folnesics.

VIII, 175 pages with 150 illustrations in the text and 4 plates in collotype and heliogravure. 1916. **£4**

This volume contains manuscripts preserved in 12 cities of the once Austrian province of Dalmatia: Arbe, Archangelsk, Campora, Castelnuovo, Cattaro, Lesina, Paludi, Ragusa (State Archives, Dominican and Franciscan convent), Sebenico, Spalato (cathedral and Franciscan convent), Thau, and Zara.

In all 78 manuscripts are described, of which 6 are of the eleventh century, 3 of the twelfth, 12 of the thirteenth, 21 of the fourteenth, 23 of the fifteenth, 6 of the sixteenth, and 7 of the seventeenth century, the majority of the miniatures thus belonging to the Gothic period.

The origin of the manuscripts has not always been determined with certainty. Most of them have been introduced from Italy. Up to the thirteenth century Dalmatian art was strongly influenced by that of South Italy, in the fourteenth century the Bolognese school was prevalent, while, a century later, the influence of Venetian art made itself felt. Besides, traces of Slavonic art are permanently to be observed.

Some of the manuscripts described are of particular interest for the history of bookbinding. There are nine codices (12th to 15th century), the covers of which are mounted with wrought silver plates. Front and back covers of five bindings, representing Christ and some Saints, are reproduced.

Volume VII: **Die Illuminierten Handschriften im Osterreichischen Küstenlande in Istrien und in der Stadt Triest.**

Described by H. Folnesics.

VII, 107 pages with 66 illustrations in the text. 1919. **£2**

This volume is a complement to Vol. VI. and contains the manuscripts preserved in 13 cities of the former Austrian provinces: Aquileja, Buie, Capodistria, Dignano, Duino, Gorizia, Grado, Grisignana, Ossero, Parenzo, Pirano, Verbanico, and Trieste.

Out of the 78 manuscripts described one each is of the tenth, eleventh, thirteenth and eighteenth century; 13 belong to the thirteenth or fourteenth century, 14 to the fourteenth, and 41 to the fifteenth century. Four manuscripts were executed in the sixteenth, 2 in the seventeenth century.

(Continued over)

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

The most ancient manuscripts are closely connected with Aquileja as the most remarkable centre of early Christian civilization. Later on these manuscripts were transferred to Udine and Cividale. Owing to the geographical limitation of the work only the codices that came to Gorizia, are described. Trieste is represented by a highly interesting codex of statutes of the year 1350. Among the fifteenth century antiphonaries and choir books stands out a magnificent manuscript of the castle of Duino which was destroyed during the war. The Bibliotheca Civica of Trieste possesses a series of important Florentine manuscripts associated with the name of Pope Pius II (Aeneas Sylvius). In Ossero and Cherso there is a group of slavonic codices, written in glagolithic characters.

Volume VIII: **Die Illuminierten Handschriften der Nationalbibliothek in Wien.**

First Part: Die frühmittelalterlichen Handschriften des Abendlandes (European manuscripts of the early Middle Ages). Described by H. J. Hermann.

XII, 240 pages with 416 illustrations in the text and 36 plates (2 in colour). 1923. **£7**

This volume forms the first part of a new series which is intended to cover the description of the whole of the manuscript treasures preserved in the National Library of Vienna. As it is well known, the Viennese State Library is extraordinarily rich in beautifully illuminated manuscript work, rivalling in this respect even the Vaticana at Rome and the Bibliothèque Nationale at Paris. The outstanding feature of the library is a great number of magnificent codices executed from the 13th to the 16th century, yet early mediaeval art is likewise represented by monuments of great importance, such as the Viennese Genesis and the Dioscorides codex. There are furthermore some remarkable twelfth century manuscripts from the schools of Salzburg and Mondsee.

The editing of this enormous material has been entrusted to Professor H. J. Hermann, Director of the Kunsthistorisches Museum at Vienna.

The present first part describes three copies made from late antique manuscripts, an early Christian codex, 5 manuscripts of the pre-carolingian period (2 each of Italian and Merovingian, 1 of South English origin), 57 carolingian manuscripts (8 West-Frankish, 2 Upper-Italian and 47 German, chiefly from the South-West of Germany and Salzburg), and 14 manuscripts of the tenth century, amongst which are 8 of German and 6 of Italian workmanship. In all there are 80 illuminated manuscripts that pass in review. Of these 9 are executed prior to the year 800 (pre-carolingian period), 57 date from the end of the eighth and of the ninth century, 14 belong to the tenth century. All miniatures show traces of byzantine influence.

As to place of origin, 14 manuscripts have come from Italy, 10 from France, 1 from England, and 55 from Germany.

The volume is particularly rich in illustrations both in the text and on plates (collotype or heliogravure). Reproduced in colour collotype is the portrait of the evangelist Matthew from the Gutbrecht evangeliary (South English, about 770), and the crucifixion from Otfried von Weissenburg's celebrated evangeliary of 868. The monochrome plates represent amongst others the calendar pictures of the Chronographus (A.D. 354), medical illustrations of the sixth century including numerous text illustrations relating to pharmacy and botany, and decorative pages of the Eusebius canon (6th century). The finest miniature work of the Gutbrecht Psalter is reproduced on 12 plates, and of the Psalterium Aureum of Charlemagne

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

two pages are given in heliogravure. There are furthermore 4 decorative pages of a ninth century sacramentary of northern French origin, 2 others of a St. Gall sacramentary of the same period, portraits of the evangelist St. Matthew, of Johannes Chrysostomus and of St. Hieronymus, miniatures of the months and astronomical configurations taken from Carolingian manuscripts, and a fine initial page from the Epistles of St. Paul, executed in all probability in St. Gall at the beginning of the tenth century.

Second Part: Die deutschen romanischen Handschriften (German manuscripts of the Romanesque period). Described by H. J. Hermann.

VIII, 467 pages with 236 illustrations in the text and 44 plates (one in colour). 1926. **£9**

This second part of the illuminated manuscripts preserved in the National Library of Vienna describes 27 German manuscripts of the eleventh century, 27 German, 133 Austrian and 1 Bohemian manuscript of the twelfth century, 7 manuscripts executed in Carniola about the same time, and 14 German and 53 Austrian manuscripts of the first half of the 13th century. Of the 68 German manuscripts a good deal come from the region of Augsburg, Basle, Bamberg, Regensburg, Weltenburg, Frankenthal, Reichenau, Mainz, Bonn, and Strassburg. The Bohemian manuscript was executed at Hradisch near Olmütz, and the 6 Carnolian codices in the monastery of Sittich. Of the 133 Austrian manuscripts of the 12th century 33 are of Salzburg origin, 14 come from Mondsee, 12 from Lower Austria (Abbey of Göttweig, St. Pölten, Heiligenkreuz), and 73 from various regions of the Austrian Republic. As regards the location of the thirteenth century manuscripts, we find besides the above named places the Cistercian abbey of Reun as birth-place of some manuscripts.

The colour plate reproduces a Reichenau miniature of 1025 representing St. Ulric beween the abbots of Reichenau and Augsburg. The monochrome plates give amongst others a canon picture from a Mondsee missal of 1070, a portrait of Pliny from a St. Blasius manuscript, constellations from a Bavarian codex executed in the abbey of Prüfening near Regensburg about the year 1190, and representations from the life of Christ contained in a Siegburg Psalterium of 1184. The Liutold evangeliary from Mondsee, one of the most important achievements of Austrian miniature art of the twelfth century, is reproduced by 16 full-page illustrations. We find furthermore plates reproducing pen-drawings from a German paraphrase of the Book of Genesis, of a world-map and a wind-table of the thirteenth century, and, at least, some most interesting specimen pages taken from Reuner's "Pattern book," a manuscript of Styrian workmanship (13th century).

Many initial letters and specimens of the script are reproduced in the text illustrations so that the volume affords also much important material for the palaeography of the Romanesque period.

Third Part: Die romanischen Handschriften des Abendlandes mit Ausnahme der deutschen Handschriften (European manuscripts of the Romanesque period with the exception of the German manuscripts). Described by H. J. Hermann.

VIII, 165 pages with 149 illustrations in the text and 2 collotype plates. 1927. **£4**

(Continued over)

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

The present third part contains the description of 90 non-German manuscripts of the Romanesque period preserved in the National Library of Vienna. Of these 7 belong to the eleventh, 48 to the twelfth, 32 to the thirteenth, and 3 to the fourteenth century. Thirty-two manuscripts are of French origin, 15 are English, 41 Italian, one thirteenth century manuscript was probably executed in Iceland, another in Spain. Of the French manuscripts one dates from the eleventh century, and so do six Italian manuscripts, the rest being of a later date.

The two plates represent a canon page from the Expositio by Zacharias Chrysopolitanus (France, 13th century), and the initial letter B of an English twelfth century Psalter.

Fourth Part: Die byzantinischen Handschriften (The Byzantine manuscripts).

To appear in 1932.

Fifth Part: Die italienischen Handschriften des Duecento und Trecento (The Italian manuscripts of the thirteenth and fourteenth centuries). Described by H. J. Hermann.

I: Till the middle of the 14th century.

VI, 112 pages. With 44 collotype plates (2 in colour). 1928. **£5**

The fifth part will be sub-divided into three sections and will cover the Italian manuscripts of the Duecento and Trecento so far as they are preserved in the National Library of Vienna. The present first section reaches up to the middle of the fourteenth century and contains the description of 70 manuscripts, of which 15 date from the thirteenth, 55 from the first half of the fourteenth century. Seven manuscripts have been executed in Lower Italy, 63 in Upper Italy; Venice is represented by 9, Bologna by 40 manuscripts.

In this volume the entire illustrative material has been arranged on plates. There are 44 plates with 85 illustrations showing decorative and historiated initials, 13 miniatures, 13 allegorical and other representations in pen drawing, drawings of chirurgical instruments, and three charts by Petrus Vesconte de Janua. These latter have been executed in Venice about the year 1318 and represent the Black Sea, the Adriatic, and an astronomical-chronological configuration.

Reproduced in colour collotype are an initial letter I taken from a Latin Bible of Bolognese workmanship (about 1300) and the Arbor affinitatis contained in a Bolognese manuscript of the Decretals (about 1340).

II: Upper Italian manuscripts of the second half of the XIVth century.

IV, 118 pages. With 51 collotype plates of which 2 are in colour. 1929. **£5 15s**

This second part of the Italian Duecento and Trecento manuscripts contains the description of 47 codices, which have all been executed in Upper Italy between the years 1350 and 1400. Twenty-eight of these manuscripts have been written at Bologna, 12 in the eastern regions of Upper Italy, and 7 in the western ones.

The 51 collotype plates contain 82 illustrations: 42 miniatures, 17 opening pages, of which six each are decorated with miniatures or historiated initials, 4

Reproductions, etc.—*continued.*

[**Austria**]—*continued.*

initials, 15 historiated initials, 3 pen-drawings, and 1 decorative border-piece. Eight illustrations are taken from a Bolognese "Decretum Gratiani," and 16 from a French codex containing the "Roman de Troie" by Benoît de Sainte-More. This latter manuscript was written about 1355 at or near Bologna and illuminated by a remarkable Italian miniaturist.

The two colour collotype plates reproduce the Madonna with Angels, an excellent miniature to be found in Pope Clement's V. Decretals (Bologna, ca 1360) and the Arbor Affinitatis of the Decretals by Boniface VIII., a manuscript illuminated about 1355 by the well-known Niccolò di Giacomo da Bologna.

III: Neapolitan and Tuscan manuscripts of the second half of the XIVth century.

IV, 134 pages. With 50 collotype plates (2 in colour). 1930. **£6 10s**

This is the concluding volume of the Italian Dugento and Trecento manuscripts and comprehends the description of three Neapolitan and one Tuscan codex. The first work is a Liber Precum illuminated by excellent artists after a French model for Queen Jane I. of Naples (between 1346 and 1362). Then comes a Biblia Sacra, containing 184 miniatures, also executed by a master of the Sieno-Neapolitan school. The third Neapolitan manuscript is a Chronica de gestis Hungarorum, written in 1358 at the court of King Lewis of Hungary and illuminated by an Italian artist. The Tuscan manuscript contains a Latin history of the monastic orders and was executed about 1400 in a Benedictine monastery. This volume contains the general indices to Vol. 1—3, including a very detailed iconographic register.

Sixth Part: Die Handschriften und Inkunabeln der ital. Renaissance.

I: Oberitalien: Genua, Lombardei, Emilia Romagna.
With 78 collotype plates. VIII, 237 pages.
Folio, cloth. 1930. **£8 10s**

675 [**BASLE.**] **ESCHER** (Konrad). Die Miniaturen in den Basler Bibliotheken. Museen und Archiven.

With 82 full-page plates (2 in colour) and illustrations in the text.
Folio, half morocco. Basel, 1917. **£7 10s**

Out of print and scarce.

676 **BEER** (Rudolf). Monumenta Palaeographica Vindobonensia. Palaeographical monuments from the manuscript collection of the August House of Austria Lotharingia.

Two series in folio. 141 pages of letterpress with 29 illustrations in the text and 46 collotype plates, of which 18 are in colour.

Enclosed in 2 cloth portfolios. Leipzig, 1910-1913. **£10**

This publication is in the nature of a complement to the "Descriptive catalogue of the illuminated manuscripts preserved in the National Library of

(Continued over)

Reproductions, etc.—*continued.*

Beer (Rudolph)—*continued.*

Vienna." It reproduces in excellent facsimile pages of script and ornamentation taken from codices particularly characteristic of the development of palaeography.

The first portfolio begins with 14 fragments from the "De Trinitate" by Hilarius Pictaviensis and one page of the treatise "Contra Arianos," both being papyrus manuscripts of the middle of the sixth century.

Then follow 10 pages of Charlemagne's "Psalterium Aureum," one of the earliest examples of the perfect Caroline minuscle, written in gold letters on vellum and richly adorned with initials and other ornaments.

This manuscript is thought to have been executed by the calligrapher Dagulf at the court school of Aix-la-Chapelle between the years 783 and 795. It is one of the most splendid achievements of the early Carolingian book art and contains 161 leaves in octavo size.

The second portfolio shows on the first 12 plates some specimens taken from a mixed manuscript of the Italian monastery of Bobbio (Cod. 16). This codex contains on 159 leaves the text of three different works, of which two are for the most part described.

These works belong to the patristic and grammatical literature, their text being taken from classic writers, the Bible and apocryphal writings. The reproduction is so clear that even the effaced script is very well legible.

The second manuscript of this portfolio is the Liber Sacramentorum of Pope Gregory the Great, a fragment of 8 vellum leaves written in gold letters (Carolingian minuscule). This manuscript was probably written in the convent of Bobbio and finished about 860 in the monastery of St.-Vaast near Arras at the instance of Charles the Bald.

The text is surrounded by border-piects ornamented in the Irish-Anglo-Saxon style, and the same is the case with the initial letters. The manuscript denotes the high degree of perfection book illumination in Northern France had reached about the middle of the ninth century.

677 **BEISSEL** (St.). Die Bilder der Handschrift des Kaisers Otto im Münster zu Aachen. With 33 plates of miniatures.
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Reproductions, etc.—*continued.*

[**Foucquet** (Jean)]—*continued.*

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Reproductions, etc.—*continued.*

Goldschmidt (A.)—*continued.*

secondary importance in the evolution of the styles of the period and to represent the decisive and artistically significant groups by as many examples as possible.

This method alone enables the reader to perceive the similarity of the various elements which form a group. For instance, the Ada group, the most important and the finest of all the Carolingian schools which has hitherto only been reproduced in occasional and antiquated reproductions, is here represented by all the great manuscripts on 24 plates. Similarly the work of the Echternach illuminators of the 10th and 11th centuries are here reproduced for the first time.

When it is considered that such a synthesis of early German illumination has never yet been attempted on so large a scale, that the text is not merely a summary of previous research, but offers in many instances the record of new contributions by the author, it may be claimed that this publication is the great authoritative work on these early mediaeval illuminated manuscripts.

It offers the amateur an opportunity of enjoying for the first time and acquainting himself with these treasures and it provides the scholar with an indispensable instrument for his study.

746 **GOLLANCZ** (Sir Israel). Ich Dene. Some observations on a Manuscript of the Life and Feats of Arms of Edward Prince of Wales, the Black Prince; A metrical Chronicle in French verse by the Herald of Sir John Chandos: Presented by Members of the University of London to H.R.H. Edward Prince of Wales, K.G., on the fifth of May, 1921. With three pages of reproductions from the original.

Royal 8vo, wrappers (emblazoned with the Royal Arms and the Prince's Feathers).

London (Geo. W. Jones, at the Sign of the Dolphin), 1921. **10s 6d**

Printed in Venezia type, a facsimile of that used by Nicolas Jenson in Venice in 1470.

The book contains a facsimile of the only signature extant of Edward the Black Prince, and it is pointed out that the authentic form of spelling the famous motto is "Ich Dene," and not the High German "Ich Diene."

The above manuscript was previously in the possession of Maggs Brothers.

747 **GRAY** (Basil). Persian Painting.

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748 [**GROLIER CLUB.**] Catalogue of an Exhibition of Illuminated and Painted Manuscripts together with a few early printed books with illuminations. Also some examples of Persian manuscripts, with plates in facsimile and an introductory essay.

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749 **HAGGADAH.** Die Darmstädter Pessach-Haggadah Codex Orientalis 8, written in the fourteenth century and preserved in the Landesbibliothek at Darmstadt. With a complete bibliography of the illustrated Haggadah, edited by Bruno Italiener, in collaboration with A. Freimann, A. L. Mayer, and A. Schmidt.

Volume of text: Large 8vo, VII, 296 pages, with 16 monochrome plates, half leather.

Volume of plates: Folio (25 by 35 cm.), full facsimile reproduction of the 116 pages of the manuscript on as many plates in colour collotype, half leather. Edition strictly limited to 350 numbered copies.

2 vols. Leipzig, 1927-1928. **£19**

Besides the Bible and the prayer-book no religious work has enjoyed among Jews so great a popularity as the Pessach-Haggadah. The book has come down to us in a large series of manuscripts dating from the eighth century onwards, yet it was not until the thirteenth century that illustrations were added to the text. The subjects represented were first of all historical events which occurred at the departure of the Israelites from Egypt, in remembrance of which day the Pessach Feast was celebrated. In this illustrative work a Spanish group of manuscripts adhered closely to the tradition of the Bible, beginning with the representation of Adam, while the German group took its illustration chiefly from the ritual of the Haggadah.

The Pessach-Haggadah Codex Orientalis 8, preserved in the Landesbibliothek at Darmstadt, has the merit of being the most ancient and valuable of all Haggadah manuscripts of German provenance. August L. Mayer qualifies it the noblest achievement among the whole of the early northern Haggadoth, and from a general point of view the most conspicuous of all. The miniature work contained in this Haggadah is of such an exquisite taste both as regards design and colouring that this codex may justly claim to hold a prominent place among the best monuments of German book painting in the fifteenth century.

The manuscript consists of 58 leaves of vellum. It contains the well-known text of the Haggadah, written in a monumental square script of great regularity, which makes it an easy reading. A Hebrew commentary, written in cursive letters, surrounds the text. The opening words of the sections are given in large letters, and on two pages a number of lines containing benedictory formulae, are picked out in gold. The scribe (sofer) has put his name at the end : Israel ben R. Meir of Heidelberg. To judge from the character of the writing the manuscript dates from the first half of the fourteenth century. The illustrative work is of a later date. August L. Mayer speaks of three different artists, who in all probability belonged to the Upper Rhenish school, and of whom the first did not set about work before 1410.

The codex is adorned with 15 full-page miniatures and 11 illuminated initial letters. Both the full-page pictures and the initial work refer exclusively to the Pessach feast, there being only a loose connection between them and the text. Illustrations of ritual scenes are given within curious tower-like buildings of several stories, each surmounted by a pointed arch, the whole composition thus enabling quite a number of different scenes and persons to be represented on a single page. All the miniature paintings are executed with an extreme minuteness of detail, each small scene being a masterpiece of itself. Distinguished by an extraordinary richness of motives and a fine characterization of the figures, these splendid

Reproductions, etc.—*continued.*

Haggadah—*continued.*

pages are the best imaginable illustrations of the Pessach feast. Needless to say that the miniatures contain also a large mass of information as to mediaeval civilisation, its costume, manners and customs. In addition, there are some full-page illuminations of a more ornamental character: Marginal border-pieces and decorative initials, made up of scrolls and flowers, and enlivened with human figures and animals. Zoomorphic design plays an important part in the decoration: along with the grotesque animals of the late Gothic period we find realistic representations of the thistle-finch and the redbreast, and other details taken from life. The initial letters themselves are painted in gold and colours and adorned with scrolls, leaves or meander-like ribbons, the whole being set against a ground of a variety of colours and patterns. A particularly fine feature in the decoration are some black bands with scroll work and border-lines in gold, running along the margin. At the end of the manuscript are two full-page miniatures representing the Hunting of Stags and the Well of Youth, the last being the most ancient miniature of this curious and interesting scene.

Considering the richness of decorative design it is no overstatement to say that the Darmstadt Pessach-Haggadah is among the finest Hebrew manuscripts in existence. To convey an adequate idea of the beauty of the work the present facsimile edition gives the whole of the 116 pages faithfully reproduced in original size and colouring by the collotype process. All resources of the modern technique of reproduction have been brought into play to make this edition a full success. Any features usually betraying facsimile work have been carefully removed. Both pages are printed, there are no blank margins, no blank leaves, no accompanying text. The result is a fidelity of reproduction which makes it difficult for the unexperienced eye to distinguish this new Haggadah from the celebrated original manuscript of the fourteenth century. There are only 350 copies printed which, as it has been the case with all facsimile-reproductions on a similar grand style, may soon be locked up in public and private collections.

A separate volume of text in octavo size sets forth the present state of our knowledge about the Haggadah and includes a complete bibliography of the work, enumerating 106 manuscripts of which 20 are fully described.

Scholars of great repute have united in the redaction of this book. Aron Freiman deals with the palaeography of the manuscript, while August L. Mayer gives an appreciation from the art historical point of view. Adolf Schmidt, Director of the Darmstadt Landesbibliothek, gives an interesting account of how the manuscript passed into the possession of the Cologne collector Baron Hüpsch, and from thence, in 1805, into the Darmstadt library. An extensive study of the rite as exhibited in the manuscript is given by Rabbi Bruno Italiener who, in addition, contributes a detailed description of the twenty illustrated Haggadoth known. There are 12 Haggadoth manuscripts executed in Germany, three each of Italian and Spanish, and one each of levantine and French origin, which thus are passed in review. The same scholar provides us furthermore, and that in collaboration with Aron Freimann, with a list of 86 Pessach-Haggadoth which could be ascertained as being in possession of public collections. Of them 18 manuscripts are located in England, 9 each in America, Germany and Italy, 6 in Austria, 4 in Hungary, and the remainder in Russia, Holland, France and Czeckoslovakia; 24 are quoted from catalogues.

The volume of text is accompanied by 16 monochrome plates reproducing the most beautiful and interesting pages of illustrated Haggadoth preserved in Cincinnati, London, Nimes, Berlin, Breslau, Darmstadt, Frankfurt, and Munich.

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Reproductions, etc.—*continued.*

Merton (A.)—*continued.*

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This made it all the more necessary that the most valuable manuscripts should be published in facsimile, and at the 16th International Congress of Orientalists at Athens in 1912, one of the librarians, Mr. J. Eyser, Keeper of Oriental Printed Books and Manuscripts, submitted the question of such an edition in the sections for Comparative Philology and Indo-Iranian Philology. A unanimous resolution was then passed in both sections to the effect that "it would be of great scientific importance to arrange for the publication of complete and exact facsimiles of the valuable Avesta and Pahlavi manuscripts preserved in the University Library at Copenhagen." At one time it was thought that the means necessary for this under-

Reproductions, etc.—*continued.*

Pahlavi Codices—*continued.*

taking should be procured by international assistance. In the meanwhile the Great War broke out and critical times followed, and the plan of the facsimile edition had to be temporarily abandoned. There has been no lack of attempts to realise it since, but it is only now that the first instalment, comprising K20 and K20b, can be issued. It is to be hoped that it will be possible to continue the series.

The University Library is greatly indebted to Dr. Arthur Christensen, Professor of Iranian Philology in the University of Copenhagen, for kindly undertaking the task of editing the series and writing an introduction to each volume.

803 **PECOCK** (Reginald). The Reule of Crysten Religioun. The original manuscript (written in 1443) now for the first time described by James Gairdner.

8vo, cloth, t.e.g. London, privately printed (Chiswick Press), 1911. **18s**

804 **PEINTURES ET INITIALES** de la Première (& Seconde) Bible de Charles le Chauve.

Reproduction du Manuscrit Latin (1 & 2) de La Bibliothèque Nationale. With 171 plates of illuminated miniatures.

2 vols., 8vo, boards. Paris (about 1910). **£1 15s**

805 **PERRINS.** The Apocalypse in Latin. MS. 10 in the collection of Dyson Perrins, Esq. With an introduction by Montague Rhodes James.

With coloured frontispiece and 42 full-page plates of illuminated miniatures.

Folio, half morocco, t.e.g.

Oxford, 1927. **£6 6s**

806 [**PERSIA.**] Persian Miniatures. By Laurence Binyon, Wilkinson, and Basil Gray.

200 pages of letterpress, 12 plates in colour, and 100 plates in monochrome.

Imperial 4to, cloth. London, 1931. **£6 6s**

The Persian Exhibition at Burlington House has brought to light a mass of new material, some of it of the finest quality. The present volume will fully illustrate this new material from manuscripts and miniatures lent by the Persian Government, the Egyptian Government, and other collections abroad, not hitherto reproduced.

Not only is there new material, but the comparative study of the treasures brought together at the Exhibition has resulted in a more exact knowledge of the work of some of the eminent masters. These results will be embodied in the introductory text.

The book will also be a full record of the Exhibition.

Reproductions, etc.—*continued.*

807 **POPE** (A. U.). Introduction to Persian Art since the Seventh Century A.D.

With more than 100 illustrations.

8vo, cloth. London, 1931. **10s 6d**

808 **POPE** (Arthur Upham). A Survey of Persian Art from Prehistoric Times to the Present. By E. Kuehnel, Sir E. Denison Ross, R. Koechlin, J. Shapley, etc.

With about 50 plates in colour and 600 plates in monochrome.

700 pp., 3 vols., royal 4to, cloth. London, 1931. **£18 18s**

On publication the price will be raised to £26 5s.

An outstanding event in the world of art in the last few years has been the impressive development of interest in the art of Persia. The complete opening of Persia to archaeological enterprise, the formation of Societies and Institutes for Persian studies in various countries, the continued publication of technical studies, the organisation of International Congresses and Exhibitions on a great scale, of which the Royal Academy Exhibition was the most notable, prove that the importance of Persian art has been widely recognised and that the full appreciation and appropriation of the contributions of Persian culture to civilisation is one of the most important and interesting tasks before the cultivated world to-day.

The Survey of Persian Art has been planned to meet this need and to provide a sound basis for future studies. From the outset three aims have been steadfastly in view: first, that the Survey should provide a systematic and comprehensive review, covering the entire field of Persian art from the earliest beginnings to the present, including a discussion of the formative factors, the principles governing its evolution, and its constitutive influences in the arts of other peoples; second, that the work should represent the latest views of the world's most eminent scholars in this field; and, finally, that it should in every way be a superb example of the bookmaker's art.

These ideals have been resolutely maintained. The Survey will contain a summary by more than fifty specialists from ten countries of all the work so far done. It will include a full announcement of the latest discoveries and researches, translations of many of the most important inscriptions, and a provocative statement of problems still to be settled. The recent dramatic discovery of an interesting archaic art in Luristan will be fully discussed for the first time; thanks to the special privileges accorded by His Majesty the Shah, many excellent photographs of interiors of hitherto inaccessible mosques of greatest value for the history of architecture will be published, and the Survey will also include the initial publication of much other new material of decisive importance.

The work will also serve in many ways as a monumental record of the International Exhibition of Persian Art at the Royal Academy. Six hundred of the outstanding objects of the Exhibition will be reproduced, and important problems raised by the assemblage of so many objects from such scattered sources will be amply explored. The proceedings of the Second International Congress on Persian Art, which meets concurrently with the Exhibition, will also be adequately reported.

A unity and integrity of treatment has been secured, a common method and general point of view faithfully maintained, and even a certain consistency of style achieved, most desirable but quite unusual in works of composite authorship.

Reproductions, etc.—*continued.*

809 **POWICKE** (F. M.). The Medieval Books of Merton College.
Royal 8vo, cloth. London, 1931. **£1 1s**

This survey is more than a catalogue of the existing medieval books in Merton College Library. All existing manuscripts are duly noted and described, but the book's main purpose is to trace in the College records the history of the various collections of books possessed by the College from its foundation to the Reformation. The majority of these books did not belong to the College Library, though they were owned by the College. They formed a kind of circulating library and were distributed among the Fellows. Professor Powicke shows what books were available at different periods, how they were kept and what rules were made about using them. The survey is a novel one, and adds much valuable detail to our knowledge of medieval conditions of study at Oxford.

810 **PREISENDANZ** (K.) and Otto **HOMBURGER.** Das Evangelistar des Speyerer Domes.
With 40 plates of illuminated miniatures (20 in colours).
Folio, cloth. Leipzig, 1930. **£12**

The Speyer evangelistary is one of the most outstanding German monuments representative of the period of transition from the Romanesque to the Gothic style. Registered under the signature "Codex Bruchsaliensis I," this magnificent manuscript constitutes since 1803 the greatest treasure the Karlsruhe Landesbibliothek may boast of.

It is to the collaboration of two distinguished scholars that we owe the present work, published in a form worthy of its subject. According to Karl Preisendanz the manuscript was executed, probably in 1198, by order of the custos of Worms cathedral, one Konrad von Tanne, who made it a present to the Speyer cathedral, where he was bishop from 1233 to 1236. Here the book used to be carried about in procession on church festivals, "while the people rose bare-headed from their seats and kings took off their crowns." Thus the evangelistary remained in the possession of the cathedral up to the year 1792, when revolution and the stirring events of war compelled it to change hands several times. In 1798, we find it at Bruchsal, then the residence of the Prince Bishop of Speyer; five years later, at the time of the secularisation, it passed into the possession of the Karlsruhe library.

The names of both the scribe and the illuminator are unknown to us. The character of the script points to two or three scribes belonging to two different early Gothic scriptoria, and recalling to some extent the style, in which the Eusebius-Rufinus-manuscript at Treves has been written.

The supposition of the manuscript having been executed at Treves is still strengthened by the study Mr. Homburger has made of the miniatures. Also here two groups are clearly to be distinguished and several artists must have been engaged in the work. Byzantine influence is most strongly felt in the miniatures by the "Master of the Passion," and in the first part of the manuscript in general. In the initial work the same variations of style are apparent.

The present publication reproduces on 40 collotype plates the binding, the whole of the miniatures and initials contained in the manuscript, as well as some specimens of the script. The seventeen full-page miniatures are rendered in careful facsimile by the colour collotype process and in the exact size of the originals. They represent the Majestas Domini, Christ enthroned, the four Evangelists, and scenes of the life of Christ from the Annunciation to the Descent of the Holy

(Continued over)

Reproductions, etc.—*continued.*

Preisendanz (K.)—*continued.*

Spirit. In addition, there are three coloured collotype plates representing pages of the script with the initials I, M, and MI respectively, surrounded by flowing scrollwork and animated by figures and zoomorphic design. Other pages of similar ornamentation are reproduced in monochrome collotype. The small initials are arranged on nine plates.

The binding, among the most magnificent pieces ever produced by the mediaeval goldsmith's art. The oak board is 4 centimeters thick and is covered with a silver plate, which itself is mounted with a number of rectangular niello silver plaques set with semi-precious stones and enamelled work. The gilt silver figure of Christ appears within a rectangle sunk in the centre of the cover.

811 **PROPERT** (J. L.). A History of Miniature Art, with Notes on Collectors and collections.

With frontispiece and 22 plates of illustrations.

Folio, full vellum gilt, uncut, t.e.g. London, 1887. **£7 15s**

812 **PSAUTIER DE SAINT LOUIS.**

Reproduction réduite des 92 miniatures du Manuscrit Latin 10525 de la Bibliothèque Nationale.

With 92 plates of illuminated miniatures.

8vo, boards. Paris (about 1910). **£1 1s**

813 **PSAUTIER DE SAINT LOUIS ET DE BLANCHE DE CASTILLE.**

50 planches reproduisant les miniatures, initiales, etc., du manuscrit 1186 de la Bibliothèque de l'Arsenal.

With 50 plates of illuminated miniatures.

8vo, boards. Paris (about 1910). **18s**

814 [**PTOLEMY.**] The Geography of Claudius Ptolemy.

Dedicated by Donnus Nicholaus Germanus, the original copyist "To the Illustrious Prince and Lord, Lord Borso, Duke of Modena."

Hand coloured photographs of the entire original vellum MS. Atlas in the Biblioteca Laurentiana Mediceo, Florence, Italy. Edited by Professor E. L. Stevenson.

2 vols., folio, bound in reproduction of the original.

New York, 1931-2. **£210**

The vellum manuscript of Claudius Ptolemy's Geography, of which this is a complete reproduction and but slightly reduced in size, dates from the middle of the fifteenth century. Each page, about two hundred and fifty in number, has been separately photographed and has been most carefully hand colored as in the original by one of the most skilful miniaturists of Florence.

A Ptolemy manuscript dating from his century, the 2d A.D., is not known to exist. It was in the renaissance period, or the day of great geographical discoveries, that a very special interest in his geography was awakened, and the best manuscript

Reproductions, etc.—*continued.*

[**Ptolemy**]—*continued*

copies of his work, with perhaps one or two exceptions, date from the fifteenth century.

The artistically illuminated pages in red, blue, green, and gold, the very richly colored maps, thirty-one in number, place the original atlas, from which this reproduction has been made, among the finest manuscripts of the century. In this announcement, pages one, forty-six, and half of the world map have been printed omitting the colours.

ON ROYAL PURPLE.

815 **PUTEANUS** (Erycus). Purpura Austriaca hierobasilica, sacram et regiam serenissimi Principis Ferdinandi, Hispaniarum Infantis, S.R.E. Cardinalis.

Entirely printed in brick-red, with full-page plate of Prince Ferdinand's Coat-of-Arms, and a beautiful engraving by Galle after Theo. Valorius.

Small 4to, vellum.

Antwerp, typis Joannis Cnobari, 1635. **£2 2s**

816 **QUEEN MARY'S PSALTER.** Miniatures and drawings by an English artist of the XIVth century reproduced from the Royal MS. 2 B. VII in the British Museum. With an Introduction by Sir George Warner.

With 316 plates of illuminated miniatures.

Large 4to, half morocco, t.e.g.

London, British Museum, 1912. **£2 5s**

817 **RICCI** (Seymour de). English Collectors of Books and Manuscripts, 1530-1930, and their marks of ownership. (The Sandars Lectures, 1920-1930.) With plates and illustrations.

8vo, cloth. Cambridge, 1930. **12s 6d**

818 **ROMULEON** (Le). 60 Figures en 40 planches reproduisant les miniatures, initiales, etc., du manuscrit 667 de La Bibliothèque De L'Arsenal.

With 40 plates of illuminated miniatures.

8vo, boards. Paris (about 1910). **15s**

819 [**RONSARD.**] **CHAMPION** (Pierre). Pierre de Ronsard et Amadis Jamyn, leurs autographes. With 22 plates of facsimiles.

4to, wrappers. Paris, 1924. **15s**

Reproductions, etc.—*continued.*

820 [**ROXBURGHE CLUB.**] Le Mystère de Saint Louis Roi de France: publié pour la première fois d'après un manuscrit de la Bibliothèque Nationale. Par Francisque-Michel.

4to, original half roxburghe.

Westminster, Privately Printed for the Roxburghe Club, 1871.

£4 4s

821 [**ROXBURGHE CLUB.**] **WARNER** (George F.). The Buke of John Maundeuill, being the Travels of Sir John Mandeville, Knight, 1322-1356, a hitherto unpublished English version from the unique copy (Egerton MS., 1882) in the British Museum.

With 28 miniatures reproduced in facisimile from the additional MS. 24,189.

Folio, half morocco.

London (Privately Printed for The Roxburghe Club), 1889.

£31 10s

822 [**ROXBURGHE CLUB.**] **WARWICK** (Earl of). The Pageants of Richard Beauchamp, Earl of Warwick, reproduced in facsimile from the Cottonian MS. in the British Museum, with an introduction by William, Earl of Carysfort.

4to, original half roxburghe, uncut, t.e.g.

Oxford (Privately Printed for the Roxburghe Club), 1908.

£6 10s

823 [**ROXBURGHE CLUB.**] **MILEMETE** (Walter de). The Treatise of Walter de Milemete De Nobilitatibus, Sapientiis, et Prudentiis Regum. Reproduced in facsimile from the unique manuscript preserved at Christ Church, Oxford, together with a selection of pages from the companion manuscript of the treatise De Secretis Secretorum Aristotelis preserved in the library of the Earl of Leicester. With an introduction by Montague R. James.

With 186 facsimiles.

4to, half morocco, t.e.g.

London, Privately Printed for The Roxburghe Club, 1913.

£12 12s

824 **SAKISIAN** (Armenag Bey). La Miniature Persane du 12e au 17e siècle.

With 106 plates (2 in colour) reproducing 193 illustrations.

Large 4to, half morocco, by Rivière, t.e.g.

Paris, 1929. **£5 10s**

Or in wrappers, as published. **£4 4s**

Many of the Persian miniatures in the Sultans' collections at Constantinople are here reproduced for the first time.

Reproductions, etc.—*continued.*

825 **SAUERLAND** (H.) and A. **HASELOFF.** Der Psalter Erzbischof Egberts von Trier (The Psalter of Archbishop Egbert of Treves).
62 collotype plates.
4to, half vellum. Trier, 1901. **£2 10s**

The first part of the present codex, containing no less than 19 large miniatures and historiated initials in the Carolingian style, was executed at the instance of Archbishop Egbert of Treves about 975 by the priest Ruodprecht in the convent of Reichenau. In the same region must have been written also the All Saints Litany which forms the second part of the manuscript. Later on, in the reign of King Henry IV, the codex was presented to the Russian Grand-Duchess Gertrud on occasion of a diplomatic mission of the Provost Burchard of Treves to the Russian court. Here, in the second half of the 11th century, the codex was enriched with the prayers of the Grand-Duchess Gertrud to her son Peter and with some beautiful miniatures in the russo-byzantine manner. Thence the codex found its way into the Swabian convent of Zwiefalten, where a calendarium and a necrologium were added. In this definite form the book passed into the possession of St. Elizabeth who gave it as a present to the Patriarch of Aquileia in 1229. Since that date this jewel of mediaeval miniature art has been preserved in the little town of Cividale in Friuli till our day. The present publication is the first to make the manuscript accessible to a wider public.

A NEW STANDARD MONOGRAPH ON ENGLISH ILLUMINATED MSS.

826 **SAUNDERS** (O. E.). English Illumination.
With 129 magnificent full-page plates.
2 vol., small folio, half green morocco.
Paris, 1928. **£8 8s**

Miss Elfrida Saunders has written the first exhaustive history of English illumination. Hitherto books on this subject were confined to the study of isolated sections in this fascinating field. The author of these two volumes presents a complete review of English book illumination. She begins with the Celtic, Anglo-Saxon and Roman periods and then devotes a special section to the Bestiary manuscripts which are so popular in the history of mediaeval art. Much thoughtful consideration is given to the transition from the Roman to the Gothic style and to the Gothic period itself, to which the author has appended a sound appreciation of the Apocalypses. The chapter on the school of East Anglian illumination covers the period up to the end of the Middle Ages.

Illumination may be regarded as a fundamental element in the art of the Middle Ages. The pages of a simple manuscript are often a compendium of the style of an entire epoch and the miniatures and decorations were often the inspirational source of many early frescoes.

Very few monuments of mediaeval art have been preserved in England because the Puritan spirit of the Reformation caused the ruthless destruction of both frescoes and sculptures. Fortunately many miniatures remain to reveal the influence of English art upon the art of other countries.

The miniatures also show how little English mediaeval art has been appreciated hitherto and how far it is from occupying the high place it merits. These small works of art possess such remarkable delicacy and such great artistic sensibility that they put England in the very front rank among the creative countries of the

(Continued over)

Reproductions, etc.—*continued.*

Saunders (O. E.)—*continued.*

Middle Ages, and at certain periods England may claim an unchallengeable pre-eminence.

This work on English illumination, illustrated with 129 plates, forms an exhaustive treatise written in the light of the most recent research and may be considered the first standard work on the subject. The quality of the reproductions in collotype can be regarded as perfect. Each plate is preceded by a strong tissue upon which an exact description of each illustration is printed, thus obviating the necessity of referring to the catalogue and facilitating the study of the subject.

To-day such special interest is manifest in miniatures and early printed books that this publication will meet with a ready welcome. Collectors and amateurs of works of art, and the many buyers of incunabula will desire to possess this work which libraries and museums and similar institutions will need as a work of reference.

827 **SCHMIDT** (A.). Die Miniaturen des Gerokodex. A Reichenau evangelistary of the tenth century. Manuscript 1948 of the Landesbibliothek at Darmstadt. With explanatory text by Adolf Schmidt.

72 pages of text with 38 collotype plates (10 in colour).

Folio, cloth. Leipzig, 1924. **£9 9s**

The Gero-codex preserved in the Landesbibliothek of Darmstadt takes its name from Archbishop Gero of Cologne to whom it was presented. These Gospels written about the year 970 by Anno in the famous South German convent of Reichenau take the first place among the primitive illuminated German manuscripts of the early Middle Ages. Besides a large number of monochrome illustrations the present publication gives in excellent coloured reproduction the seven full-page miniatures, a specimen of the script, an historiated initial, and a decorative initial of a most beautiful design. Among the subjects represented are the four evangelists, Jesus enthroned within a circular border adorned with the symbols of the evangelists, and two dedicatory paintings, all representative of the byzantino-carolingian style. Adolf Schmidt discusses all the problems connected with the manuscript, dealing amongst others with the technique and contents of the codex, its place of origin, its successive owners and so on. In the reproduction of the 28 plates great care has been taken to retain the true character of the colouring and the fineness of detail which it is so important to preserve.

LARGE PAPER COPY WITH THE PLATES RICHLY ILLUMINATED IN GOLD.

828 **SHAW** (Henry). Illuminated Ornaments selected from Manuscripts and Early Printed books from the sixth to the seventeenth centuries drawn and engraved by Henry Shaw, with descriptions by Sir Frederick Madden.

One of the few LARGE PAPER copies with the plates richly illuminated in gold.

Folio, morocco, gilt, g.e.

London, William Pickering, 1833. **£10 10s**

Reproductions, etc.—*continued.*

829 [**SHELLEY.**] **RICCI** (Seymour de). A Bibliography of Shelley's Letters published and unpublished.

296 pp., royal 8vo, cloth.

Paris (Maggs Bros.), privately printed, 1927. **£3 3s**

The recent edition of Shelley's letters by Mr. Roger Ingpen, in the *Julian Shelley*, gives no information as to the history of each letter, the collectors past and present in whose hands it has been, the prices it has brought in sales, the places where it has been published.

Mr. Seymour de Ricci's book, uniform in size with the *Julian Shelley*, is an attempt to fill that lacuna.

With the assistance of many fellow-workers, such as Mr. Ingpen himself and Mr. T. J. Wise, he has traced over six hundred letters, including a number of unpublished pieces, the text of which appears for the first time either here or in the *Julian Shelley*.

Mr. de Ricci's invaluable contribution to the study of one of England's favourite authors is a handbook no student, collector or librarian can afford to do without.

830 **SIMONIDES** (Constantine). Fac-Similes of certain portions of the Gospel of St. Mathew, and of the Epistles of Ss. James and Jude, written on Papyrus in the first Century, and preserved in the Egyptian Museum of Joseph Mayer. With a portrait of St. Matthew.

Edited and illustrated with notes and historical and literary prolegomena, containing confirmatory facsimiles of the same portions of Holy Scripture from papyri and parchment MSS. in the Monasteries of Mount Athos and other sources.

Folio, wrappers. London, 1862. **10s 6d**

831 ——— Another. Half morocco. **£1 1s**

832 **STASSOF** (V.) et **GUNZBURG** (D.). L'ornement Hébreu.

With 25 finely reproduced plates, in gold and colours from various manuscripts.

Large folio, original portfolio. Berlin, 1905. **£6 6s**

833 **STREETER** (B. H.). The Chained Library: A Survey of Four Centuries in the Evolution of the English Library.

With over 90 illustrations and Plans.

Crown 4to, cloth. London, 1931. About **£1 1s** net.

In this work Canon Streeter provides a survey of the evolution of the library in England from the fourteenth to the eighteenth century, which will necessitate

(Continued over)

Reproductions, etc.—*continued.*

Streeter (B. H.)—*continued.*

a drastic revision of accepted views on the subject. It includes descriptions of eleven ancient libraries at Oxford, six at Cambridge, four in or near Manchester, six in scattered Parish Churches and Grammar Schools, as well as of the libraries at Westminster Abbey, the Cathedrals of Durham, Lincoln, Wells, and (with an account of the recent restoration) of Hereford. All but four of these libraries were once chained; the attempt is made—often with the aid of unpublished documentary evidence—to recover their original form where disguised by later alterations. There are over 90 illustrations and plans.

834 **SWARZENSKI** (Georg). Die Salzburger Malerei von den ersten Anfängen bis zur Blütezeit des romanischen Stils (Salzburg painting from its first beginning up to the brightest period of the Romanesque style).

One volume of text. One cloth, containing 457 collotype illustrations grouped on 135 plates.

2 vols., 4to, cloth and portfolio. Leipzig, 1908-13. **£8 8s**

The large number of outstanding illuminated manuscripts known to be executed at Salzburg as well as the existence of so many mural paintings in the territory of that city led to the supposition that the archbishopric must once have been the centre of one of the most important and productive art schools of the Middle Ages.

By systematical investigations made in numerous European libraries Mr. Swarzenski has succeeded in defining the peculiar character of the Salzburg school, while at the same time tracing its gradual development from the first beginnings in early Carlovingian time up to the highest degree of excellence attained during the period of the Romanesque style.

Far from being a school of mere local tradition, Salzburg painting was successively affected by Irish, French and Byzantine art tendencies, a fact which endows it with really universal interest in the history of mediaeval art.

The large amount of material embodied both in the text and in the fine illustrations has for the most part never been published before, so that the work may justly claim to throw new light on early mediaeval art relations that have hitherto remained quite unknown.

Apart from its art historical investigations, the volume of text is a valuable contribution to mediaeval liturgy and palaeography.

835 **STCHOUKINE** (I.). La Peinture Indienne à l'epoque des Grands Moghols.

With 100 plates of illuminated miniatures.

4to, half morocco, by Rivière, t.e.g. Paris, 1929. **£5 5s**

Or in wrappers, as issued. **£3 10s**

836 **THEELE** (Dr. Joseph). Rheinische Buchkunst im Wandel der Zeit.

With 14 full-page reproductions of beautiful book-bindings and book-binding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcuts.

4to, buckram. Cologne, 1925. **£1 4s**

Reproductions, etc.—*continued.*

WITH REPRODUCTIONS OF MAGNIFICENT ILLUMINATIONS.

837 [**THOMAS** (G. C.).] Description of a very beautiful Book of Hours illuminated probably by Hans Memling and Gerard David, now in the possession of George C. Thomas.

With reproductions in photogravure of 11 representative illuminated miniatures.

Large 4to, wrappers.

Philadelphia, printed for private circulation, 1908. **15s**

838 [**TOLEDO.**] **TOLEDO** (J. M. O. de). Catalogo de la Libreria del Cabildo Toledano. Pt. I. Manuscritos.

8vo, wrappers. Madrid, 1903. **10s 6d**

839 **TRESORS** des bibliothèques de France publiés sons la direction de M. R. Cantinelli et E. Dacier.

With 240 plates (26 in colours).

3 vols., 4to, vellum, t.e.g. Paris, 1926-1930. **£12 18s 6d**

A magnificent publication on the Treasures of the French Public Libraries in illuminated MSS., rare editions, bindings, autographs, original drawings, unique engravings, etc.

840 **VAN DEN GHEYN** (J.). Le Bréviaire de Phillipe le Bon.

Reproduction des miniatures des manuscrits Nos. 9511 et 9026 de la Bibliothèque Royale de Belgique. With 61 plates of illuminated miniatures.

Small folio, in portfolio. Brussels, 1909. **£1 12s 6d**

841 **VIE ET HISTOIRE DE SAINT DENYS.**

Reproduction des 30 miniatures du manuscrit Français N. A. 1098 de la Bibliothèque Nationale. With 30 plates of illuminated miniatures.

8vo, portfolio. Paris (about 1910). **10s 6d**

842 [**VIENNA.**] **SCHWARZ** (A. Z.). Die hebräischen Handschriften der Nationalbibliothek in Wien. With 9 plates (2 in colour).

Folio, cloth. Leipzig, 1925. **£9**

The present work is the first complete catalogue of the Hebrew manuscripts preserved in the Court Library of Vienna, and contains a number of the most important documents of Jewish literature. The text is from the pen of one of the foremost authorities in the field of Hebrew palaeography. The method adopted in

(Continued over)

Reproductions, etc.—*continued.*

[**Vienna**]: **Schwarz** (A. Z.)—*continued.*

the cataloguing of the manuscripts is a strictly scientific one. The material is arranged according to subjects, and each single item is described as to its exterior and its contents. The clear arrangement of the matter makes this book not only the first modern Hebrew bibliography, but sets a standard of bibliographical work in general. At the same time the book will be a valuable complement to the descriptive catalogue edited by Wickhoff and Hermann, with the only difference that it contains the whole of Hebrew manuscripts of the National Library, including also those which are not illuminated.

The work contains the description of 212 manuscripts and is divided into the following sections: Bible (22 nos.), exposition of the Bible (15 nos.), linguistics (8 nos.), law (38 nos.), geography and history (4 nos.), poetry (31 nos.), polemic writings (3 nos.), cabbala (8 nos.), Karaites (4 nos.), theology and philosophy (34 nos.), medicine (15 nos.), mathematics and natural science (19 nos.), various subjects (11 nos.). Then comes an appendix in which 163 fragments of bindings are described. The volume concludes with indices of authors, scribes, owners, names of towns, titles and anonyma.

The most ancient manuscript dealt with is the "Prophets and Hagiographers," dating from the twelfth century. Nine manuscripts belong to the thirteenth century, 62 to the fourteenth, 64 to the fifteenth, 26 to the sixteenth, 16 to the seventeenth, 19 to the eighteenth, and 15 to the nineteenth century. To judge from the script they are for the most part rabbinic manuscripts. Eighty-five have been executed in Germany, 52 in Spain, 57 in Italy, 6 in the north of Africa, 4 in the Orient, 3 in France, 2 each in Syria and Greece, 1 in Persia. The plates exhibit specimens of the script. Of particular interest is a reproduction from the Cod. Hebr. 16 in which the Hebrew characters are arranged so as to form the figure of an heraldic lion.

843 **VILLA-AMIL Y CASTRO** (José). Catalogo de los manuscritos existentes en la Biblioteca del Noviciado de la Universidad Central (procedentes de la antigua de Alcalá). Parte I. Codices.

8vo, wrappers. Madrid, 1878. **10s 6d**

844 **WARNER** (G. F.). Illuminated Manuscripts in the British Museum. Miniatures, borders and initials, reproduced in gold and colours. The complete set. Series I—IV.

With 60 plates in gold and colours.

Folio, half morocco, t.e.g., by Rivière.

London, 1899-1903. **£38**

Scarce. Only 500 copies were printed.

845 ——— Another Copy. In the original portfolios. **£35**

Reproductions, etc.—*continued.*

846 **WARNER** (G. F.). Valerius Maximus. Miniatures of the School of Jean Fouquet illustrating the French version by Simon de Hesdin and Nicholas de Gonesse contained in a MS. written about A.D. 1475 for Philippe de Comines reproduced in photogravure with frontispiece in colour for Henry Yates Thompson. With an introduction by George F. Warner.

With coloured frontispiece and 9 plates.

Folio, half bound. London, 1907. **£3 3s**

847 **WARNER** (G. F.) and Henry J. **ELLIS.** Facsimiles of Royal and other charters in the British Museum. Vol. I, William I—Richard II.

With 50 full-page plates.

Folio, cloth. London, 1903. **£1 5s**

848 **WEBER** (Louis). Elfenbeintafeln, Miniaturen, Schriftproben aus dem Drogo-Sakramentar. Sonderabdruck aus Einbanddecken, Elfenbeintafeln, Miniaturen, Schriftproben aus Metzer liturgischen Handschriften.

With 29 plates (1 in colours).

Folio, in portfolio. Strassburg, 1913. **£1 18s**

849 **WESTWOOD** (J. O.). Palaeographia Sacra Pictoria, being a Series of Illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts, executed between the Fourth and Sixteenth Centuries.

50 fine coloured plates, heightened with gold, of miniatures, initial letters, borders, texts taken from Hebrew, Greek, Oriental Versions, Ancient Italian, Ancient Irish, Anglo-Saxon, Lombardic, Roman, etc., MSS.

4to, half morocco, t.e.g. London, W. Smith, 1843-5. **£5 5s**

850 **WILKINSON** (J. V. S.) and Laurence **BINYON.** The Shah-Namah of Fidausi, the Book of the Persian Kings.

With 24 illustrations of illuminated miniatures (7 in colour) from a XV Century Persian Manuscript in the possession of the Royal Asiatic Society.

Folio, cloth. London, 1931. **£2 2s**

851 **WINKLER** (Friedrich). Die Flämische Buchmalerei des XV und XVI Jahrhunderts. Künstler und Werke von den Brüdern Van Eyck bis zu Simon Bening.

With 91 beautiful plates of reproductions of illuminated miniatures.

4to, buckram. Leipzig, 1925. **£5 5s**

Reproductions, etc.—*continued.*

852 **WOLFENBUTTEL.** Das Reichenauer Lektionar der Herzog-August-Bibliothek zu Wolfenbüttel (The Reichenau Lectionary of the Herzog-August Library at Wolfenbüttel). An illuminated manuscript of the tenth century. With explanatory text edited by Otto Lerche.

40 pages of text and 16 collotype plates, of which 8 are in colour. In a cloth portfolio. Leipzig, 1928. **£10**

The present manuscript with its fifteen full-page miniatures ranks among the most beautiful codices executed in the tenth century in the islet of Reichenau on the lake of Constance. Nowadays this lectionary is regarded as one of the greatest treasures of the Wolfenbüttel library. Of the history of the manuscript not much is known to us beyond the fact that it has been acquired for the library by Duke August the Younger of Braunschweig-Wolfenbüttel, who lived from 1579 to 1666.

Lectionarium was in the Middle Ages the name of a book containing lections to be read during the divine service. These lections were drawn from the Gospel (Pericopes) and arranged in a chronological order according to the festivals of the ecclesiastical year.

The Wolfenbüttel lectionary contains 109 sections on as many vellum leaves, each measuring 18,5 x 28 cm. The text is written in the Carolingian minuscule. In all probability, three different scribes were engaged in the work. The headings, written in majuscules, indicate the festival day on which the following text was to be read, and the Gospel from which it had been taken.

The chief feature of the miniature work are nine full-page paintings representing the Nativity and the Annunciation to the Shepherds—the Adoration of the Magi—the Women at the Tomb—the Ascension—the Descent of the Holy Spirit—St. John the Evangelist—the Sacrifice of Zacharias—the Liberation of St. Peter—the Death of the Virgin. In addition, there are six large initial letters: I, P, C, P, I, M, splendidly executed on variegated backgrounds and enclosed in architectural design or borders of leaf ornamentation. Of particular interest is the initial I with a man climbing up the jagged contour of the letter.

The text is written by Dr. Otto Lerche, former Director of the Wolfenbüttel Library, and deals with the history and bibliography of the codex, its palaeography, text, and miniatures. This detailed treatise may be considered as an important contribution to the history of mediaeval writing and to our knowledge of manuscript work in general.

PART III.

Books about Bookbinders and Bindings.

853 [**ALBA.**] Duquessa de **BERWICK Y DE ALBA.** Catalogo de las Colecciones expuestas en las vitrinas del Palacio de Liria.
With 19 large plates of manuscripts, miniatures, bindings, etc.
Folio, wrappers. Madrid, 1898. **6s 6d**

854 **ANDREWS** (William Loring). Sextodecimos et infra.
With coloured frontispiece and title-page, also 25 illustrations.
8vo, wrappers. New York, 1899. **£6 6s**
A. Edward Newton's copy, with his bookplate.

855 **ANDREWS** (William Loring). Bibliopegy in the United States, and kindred subjects.
With frontispiece and 29 other reproductions of bookbindings.
8vo, boards, t.e.g. New York, 1902. **£7 7s**
One of 141 copies.

856 **ANDREWS** (William Loring). An English XIXth Century Sportsman, [T. Gosden] Bibliopole and Binder of Angling Books.
With frontispiece, and 16 photogravures.
8vo, boards. New York, 1906. **£10 10s**
One of 125 copies on hand-made paper.

857 **ARMORIAL BINDINGS FROM THE LIBRARIES OF THE KINGS AND EMPERORS OF FRANCE,** from Francis I to Napoleon III. [Now in the Library of J. Pierpont Morgan.]
With 33 beautiful plates of bindings, printed in gold and colours.
Folio, half leather, t.e.g.
London (Privately Printed), 1902. **£8 8s**

858 **BAER** (Leo). Mit Holzschnitten verzierte Buchumschläge des XV und XVI. Jahrhunderts.
8vo, wrappers. Frankfort-on-the-Main, 1923. **15s**

Books about Bookbinders, etc.—*continued.*

A SURVEY OF CATALAN LITERATURE, BINDINGS AND WOODCUT BOOKS.

859 **BIBLIOFILIA.** Recull d'estudis, observacions, comentaris y noticies sobre llibres en general y sobre qüestions de llengua y literatura Catalanes en particular. Publicat per R. Miquel y Planas.

With hundreds of reproductions (many in colours) from early woodcuts, fine old bindings, etc., etc.

The Complete Set. 2 vols., 4to, half morocco.
Barcelona, 1911-1920. **£5 5s**

This is a handsome publication, profusely illustrated, and consisting of a comprehensive and scholarly study of the language and literature of Catalonia written in the Catalan language.

The subjects are dealt with in attractive and concise chapters, from which the reader may extract the maximum of information on manuscripts, bindings and bibliography. It is enriched by hundreds of woodcuts, full-page reproductions of handsome bindings in sepia and in colour, etc.

There are over 300 pages in each volume, with numbered double columns on each page, and valuable indices.

860 **BIBLIOPHILE JULIEN.** Album de Reliures artistiques et historiques, recueil de cent planches avec notes.

With 100 reproductions (in black, brown, and red) of interesting book-bindings.

4 parts in 1, 4to, morocco. Paris, 1873. **£4 4s**

861 [**BIBLIOTHEQUE NATIONALE.**] Les plus belles reliures de la réunion des Bibliothèques Nationales.

With 42 plates of bindings (some in colour).
Folio, portfolio. Paris, 1929. **£2 10s**

One of 600 copies on vellum paper.

862 **BOLLERT** (Prof. Dr. Martin). Lederschnittbände des XIV Jahrhunderts.

With 36 full-page plates of bindings.
4to, cloth. Leipzig, 1925. **£2 15s**

Of all the productions of the noble craft of bookbinding the mediaeval carved leather bindings are no doubt among the rarest and most interesting. Most of those bindings display a freshness and individuality in design quite of its own, that are not be found in the more mechanically executed stamped work of later times. There is only a very small number of such hand-tooled leather bindings that have come to us from the XIVth century : the majority of them belonging to the following period. The present work is the first to supply us with the reproduction of a large number of those rare fourteenth century bindings and many of the examples here illustrated have never been published before. Each illustration is accompanied by a full descriptive text from the pen of M. Bollert, Director of the Landesbibliothek at Dresden. Besides its intrinsic value for the history of mediaeval decorative art, this book will furnish fresh information to collectors as to the right evaluation and identification of similar specimens in their possession.

Books about Bookbinders, etc.—*continued.*

863 **BOUCHOT** (Henri). The Book: its Printers, Illustrators, and Binders, from Gutenberg to the present time.
With frontispiece, and numerous illustrations.
Large Paper Copy. Royal 8vo, vellum.
London, 1890. **£3 18s**
One of 100 copies on large paper.

864 ——— Another Copy. Cloth. **£3 10s**

865 **BRASSINNE** (Joseph). La reliure Mosane.
With 78 plates of early and fine bindings.
Royal 8vo, boards. Liège, 1912. **£6 6s**
Special Copy on papier de Hollande.

866 **BUCK** (M. S.). Book Repair and Restoration. A manual of practical suggestions for bibliophiles. Including some translated selections from: "Essai sur l'Art de Restaurer les Estampes et les livres, par A. Bonnardot, Paris, 1858.
With frontispiece, and 7 plates from photographs, and numerous line cuts especially designed for this book.
Small 4to, buckram. Philadelphia, 1918. **9s**
One of a limited edition.
A concise and practical book for which there is a real need. Of special interest to the Collector, the Rare Book Dealer, and the Librarian.
Containing clear and reliable instructions for removing stains, rebacking, repairing, preserving old bindings, etc. Also some remarks on binding and conditions of rarety in books.

867 [**BURLINGTON FINE ARTS CLUB.**] The Illustrated Catalogue of Book-bindings.
With frontispiece and 113 plates of bindings in colours.
Folio, cloth. London, 1891. **£15**

868 **DAVENPORT** (Cyril). Cameo Book-Stamps figured and described.
With numerous illustrations.
Royal 8vo, cloth, t.e.g. London, 1911. **£1 1s**

869 **DAVENPORT** (Cyril). Royal English Bookbindings.
With 8 colour plates and illustrations.
Royal 8vo, cloth. London, 1896. **15s**

870 **DAVENPORT** (Cyril). English Heraldic Book-Stamps.
With frontispiece and numerous illustrations of Coats-of-Arms, etc.
Thick 8vo, cloth. London, 1909. **£1 10s**

Books about Bookbinders, etc.—*continued.*

871 **DU BOIS** (H. P.). Historical Essay on the Art of Bookbinding.
4to, wrappers. New York, 1883. **10s 6d**

872 **DUDIN** (M.). L'art du relieur doreur de livres.
With 16 plates.
Folio, boards. Paris, 1772. **£8 8s**

873 **DUFF** (E. Gordon). The Printers, Stationers and Bookbinders of London and Westminster in the Fifteenth Century. A Series of Four Lectures delivered at Cambridge.
8vo, wrappers.
Privately Printed (at the Aberdeen University Press), 1899. **15s**
Being the Sandars Lecture for 1899.

874 **ESSENWEIN** (A. v.). Katalog der im Germanischen Museum vorhandenen interessanten Bucheinbände und Teile von solchen.
With illustrations.
8vo, wrappers. Nuremberg, 1889. **10s 6d**

875 **FISCHER** (Ernst). Bokbandets Historia.
With numerous reproductions of bindings.
8vo, wrappers. Stockholm, 1922. **£1 1s**

876 **FLETCHER** (W. Y.). Foreign Bookbindings in the British Museum, selected on account of their beauty or historical interest. With introduction and descriptions.
65 finely coloured plates of bindings.
Folio, original cloth, t.e.g. London, 1896. **£10 10s**

877 **FUMAGALLI** (G.). L'Arte della legatura alla corte degli Estensi, a Ferrara e a Modena, dal sec. XV al XIX. col catalogo delle legature pregevoli della Biblioteca Estense di Modena.
With 29 plates of bindings.
Folio, wrappers. Florence, 1913. **£1 10s**

878 **GIBSON** (S.). Early Oxford Bindings.
With numerous illustrations of bindings.
4to, wrappers. London (Bibliographical Society), 1903. **£1 15s**

Books about Bookbinders, etc.—*continued.*

879 **GIBSON CRAIG.** Catalogue of the valuable and very extensive Library of the late James T. Gibson Craig, Esq.

Large paper copy, with numerous coloured full-page plates, chiefly of fine bindings.

4to, half morocco. London, 1887. **£3 10s**

One of 100 copies printed on large and fine paper.

THE STANDARD BOOK ON EARLY BINDINGS.

880 **GOLDSCHMIDT** (E. Ph.). Gothic and Renaissance Bookbindings. Exemplified and illustrated from the Author's collection.

With frontispiece, and one hundred and twelve collotype plates.

2 vols., 4to, cloth. London, 1928. **£25**

One of 50 special copies of the Edition de Luxe, containing 50 additional photographs of bindings not reproduced in the ordinary copies.

Out of print and scarce.

881 ——— The same. Ordinary edition.

2 vols., 4to, cloth. London, 1928. **£6 6s**

882 **GRATZL** (Emile). Islamische Bucheinbände des 14. bis. 19. Jahrhunderts aus den Handschriften der Bayerischen Staatsbibliothek ausgewählt und beschrieben.

With 24 full-page plates (8 in colour) of Oriental Bookbindings.

Folio, cloth. Leipzig, 1924. **£3**

Besides a large amount of printed oriental books, the Bavarian State Library possesses about 2,000 Islamic manuscripts, from which Gratzl has chosen 34 specimens, distinguished for their fine and interesting bindings. In the first section eight Mograbin bindings of the 14th and 15th centuries are described and reproduced on eight plates, of which the first represents in colour a Koran binding (1305), being one of the earliest Islamitic bindings that can be dated with certainty. Then follow four plates (of which one in colour), representing two Syro-Egyptian bindings of the 14th and 15th century, a juridical codex and a collection of proverbs. Four plates reproduce South Arabian bindings with leather flaps of the 15th and 16th centuries. Nine plates (6 in colour) are dedicated to Persian bindings of the 16th and 19th century. Here we find an exact description of eight gold-stamped leather bindings of the 16th century, three varnished bindings of the sixteenth, and 3 of the nineteenth century. A Javanese leather binding concludes the series of 34 pieces described, most of which have not been published before, and of which nineteen are reproduced, mostly in original size.

883 [**GROLIER.**] **ANDREWS** (William Loring). Jean Grolier de Servier, Viscount d'Aguisy. Some account of his Life and of his famous Library.

With frontispiece and 13 plates.

8vo, cloth. New York, 1892. **£7 15s**

One of 140 copies. Scarce.

Books about Bookbinders, etc.—*continued.*

884 [**GROLIER.**] Le Roux de Lincy. Recherches sur Jean Grolier sur sa vie et sa Bibliothèque suivies d'un catalogue des livres qui lui ont appartenu. With 8 plates.
8vo, morocco, gilt. Paris (Jouaust), 1866. **£4 4s**

885 ——— Another copy. Wrappers. **£2 10s**

886 [**GROLIER.**] **LE ROUX DE LINCY** (A. J. V.) Baron Roger **PORTALIS,** Carolyn Shipman. Researches concerning Jean Grolier, his life and his library. With a partial catalogue of his books by Le Roux de Lincy. With 12 rich colour reproductions of some of Grolier's bindings.
Large 4to, half morocco.
New York, Grolier Club (Privately Printed), 1907. **£15 15s**
One of 300 copies on hand-made paper.

887 [**GROLIER.**] **GROUCHY** (M. le Vicomte de). A-propos d'un livre de Jean Grolier.
8vo, wrappers. Paris, 1894. **6s**

888 [**GROLIER CLUB.**] The Catalogue of books from the Libraries or Collections of celebrated Bibliophiles and illustrious persons of the Past, with Arms or Devices upon the bindings, exhibited at the Grolier Club in January, 1895.
With illustration of Marie de Medicis' Coat of Arms. Also 22 other plates of bookbindings.
4to, buckram. New York (Privately Printed), 1895. **£2 2s**
One of 350 copies on Holland paper.

889 [**GROLIER CLUB.**] Catalogue of ornamental Leather Bookbindings executed in America prior to 1850. Exhibited at the Grolier Club, November, 1907, with list of bookbinders.
Small 8vo, wrappers. New York, Grolier Club, 1907. **10s 6d**

THE GREAT STANDARD WORK ON DECORATIVE BINDINGS.

890 **GRUEL** (Léon). Manuel historique et bibliographique de l'amateur de Reliures.
With numerous magnificent reproductions of bindings in gold and colours.
2 vols., 4to, half morocco, t.e.g. Paris, 1887-1905. **£21**
Out of print and scarce.

891 ——— Another Edition. *One of* 50 *printed on Japan paper.*
2 vols., half morocco. **£28**

Books about Bookbinders, etc.—*continued.*

892 **GRUEL** (Léon). Quelques mots sur les reliures exécutées pour Marguerite de Valois, Reine de France et de Navarre.
With plate and facsimiles of autographs.
4to, wrappers. Paris, 1922. **10s 6d**

One of a limited edition of 170 copies.

A charming essay on Marguerite's bookbindings, with some extremely interesting observations on the Court life of her time. The author quotes some delightful passages from Brantôme's "Eloge de Marguerite de Valois," whose beauty and grace are described as more characteristic of a Goddess from heaven than a princess on earth. To complete the character-sketch the author has also quoted some lines from Marguerite's own *Memoirs*, which reveal the calm philosophy of her mind.

The frontispiece is a reproduction of the binding of one of the Queen's books, a volume of manuscript verses dedicated to Marguerite, the other illustrations being facsimiles of this manuscript, in the Pierpont Morgan collection.

893 **GRUEL** (Léon). Etude sur les Magnus, relieurs Hollandais au XVIIe siècle.
With frontispiece and other illustrations.
Royal 8vo, wrappers. Paris, 1922. **10s 6d**

894 **GRUEL** (P.). Le croquis-calque adapté à l'etude des différents styles de reliure. With 3 folding, detachable plates at end.
8vo, original wrappers. Paris, 1904. **5s**

THE INDISPENSABLE GUIDE TO FRENCH ARMORIAL BINDINGS.

895 **GUIGARD** (J.). Nouvel Armorial du Bibliophile; guide de l'amateur des livres armoriés. With numerous armorial illustrations.
2 vols., 8vo, half bound. Paris, 1890. **£8 8s**

The best edition.

896 ——— Another copy. One of 30 copies on papier de Hollande.
Original wrappers. **£10 10s**

897 **HAEBLER** (Konrad). Deutsche Bibliophilen des 16. Jahrhunderts; die Fürsten von Anhalt, ihre Bücher und ihre Bucheinbände.
With 35 magnificent plates of bindings (three of which are in colours).
Folio, cloth. Leipzig, 1923. **£2 10s**

898 **HIERTA** (Baron P.). Ex Bibliotheca Fraemmestadiensi. Festskrift-tillagnad Friherre per Hierta pa Hans Femtioardsday den 25 Oktober, 1914.
With portrait and 60 illustrations of bookbindings.
4to, wrappers. Stockholm, 1914. **£1 10s**

Books about Bookbinders, etc.—*continued.*

899 **HOBSON** (G. D.). Thirty Bindings described by G. D. Hobson. Selected from the First Edition Club's Seventh Exhibition, held at 25, Park Lane, by permission of Sir Philip Sassoon, Bart.

With thirty illustrations of bindings.

4to, cloth, t.e.g. London, 1926. **£3 3s**

One of 600 copies only printed.

900 **HOBSON** (G. D.). Maioli, Canevari, and others.

Contents:—

1. A group of bindings decorated with plaquettes.
2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with a list of about 90 examples, fully described and classified.
4. Appollonio Filareto and his bindings.
5. The Great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

With plates (in colours) almost all of bindings hitherto unpublished.

Royal 8vo, cloth. London, 1926. **£2 2s**

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 proves conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

The lists of bindings are a feature of the essays: so far as possible the successive owners of each binding are named, and references given to reproductions where any exist.

Books about Bookbinders, etc.—*continued.*

901 **HOBSON** (G. D.). English Binding before 1500. The Sandars Lectures, 1927.

With 58 full-page plates and many illustrations in the text.

Folio, cloth. Cambridge, 1929. **£3 3s**

Contents :—I. The Early Bindings : before 1300. II. The Gothic Bindings : c. 1450-1500.

Appendices :—(a) Early Irish Bindings and Satchels. (b) List, Classification and Early Ownership of the Romanesque Bindings. (c) A 13th or 14th Century English Binding. (d) A Romanesque Binding in the Bibliothèque de la Ville, Troyes. (e) Stamps in Class M of the Romanesque Bindings. (f) On English Culture of the 12th Century and the Nationality of some Romanesque Bindings. (g) An Attempted Classification of Oxford 15th Century Bindings. (h) English Cut Leatherwork, 1300-1500. (j) Additional 15th Century English Binding, and a List of English " Small-Stamp " Binderies working before 1510. (k) Unbound Books in Mediaeval Libraries. Addenda.

This book is the first to deal systematically with three very interesting groups of mediaeval bindings—the early Celtic bindings and satchels, the Romanesque bindings of the 12th and 13th centuries and the English late-Gothic 15th century bindings.

Something novel is said of all three groups : in the first, a famous little binding at Stonyhurst is claimed for the seventh century, and three bindings at Fulda for the British Isles.

A detailed attempt to classify and localise the second group ends with the conclusion that all the bindings in it come either from northern France or southern England; for the first time, too, since Weale, an effort is made to investigate the iconography of the very interesting stamps found on these books.

Finally, in the third class, we learn of a London leatherworker who decorated book covers, of a binder brought over from Bruges by Caxton, of early binders at Canterbury and Salisbury, of two Cambridge binders using figured stamps, and of several hitherto unrecorded London craftsmen.

Almost all the 58 plates are of bindings hitherto unpublished.

A MAGNIFICENT VOLUME.

902 **HOBSON** (G. D.). Bindings in Cambridge Libraries, with notes.

With 72 plates of fine bindings (26 being in colour).

Folio, cloth, t.e.g. Cambridge, 1929. **£10 10s**

A limited edition of 230 copies.

903 **HOE** (Robert). One Hundred and Seventy Six Historic and Artistic Book-Bindings. Dating from the fifteenth century to the present time. Pictured by etchings, lithographs after the originals selected from the Library of Robert Hoe.

2 vols., large 4to, half morocco, g.e. by Rivière.

New York, 1895. **£17 17s**

A magnificent catalogue of a magnificent collection.

Books about Bookbinders, etc.—*continued.*

904 [**HOYM.**] **PICHON** (Baron Jérôme). The life of Charles Henry, Count Hoym, Ambassador from Saxony-Poland to France, and eminent Bibliophile, 1694-1736.

Written by Baron Jérôme Pichon for the Society of French Bibliophiles, and translated into English for the Grolier Club.

With a sketch of the life of the late Baron Pichon.

With a portrait of Hoym by Morse after Rigaud, 2 plates of his Coats of Arms, and 4 etchings of some of his bookbindings. Also a portrait of Baron Jérôme Pichon and some other illustrations relating to him.

4to, half morocco. New York (The Grolier Club), 1899. **£6 6s**

One of 303 copies on hand-made paper.

THE BOOKBINDINGS AT THE PRUSSIAN STATE LIBRARY.

905 **HUSUNG** (Max Joseph). Bucheinbände aus der Preussischen Staatsbibliothek zu Berlin.

With 182 illustrations of fine bindings on 100 plates (26 in colours).

Folio, cloth. Leipzig, 1925. **£13**

The present publication may be regarded as a counterpart to the well-known works by Gottlieb and Schmidt on the bookbindings preserved in the libraries of Vienna and Darmstadt. Like its predecessors, it contains the finest examples of bookbindings of all times and all countries, exhibiting German bindings as well as those of France, Italy, and the Netherlands, executed by such celebrated artists as Badier, Bozérian, Joh. Fogel, Jacob Krause, Lefebure, Motet, Padeloup, Simier, Thouvenin, etc. As regards former ownership, the material brought together is likewise truly international. Apart from German princes and monasteries, there appear the names of many renowned book-collectors and bibliophiles abroad : Francis II., Henry III. and IV. of France, Grolier, Mahieu, Count Stephen Méjan, Sir William Hamilton, Sir Thomas Phillips, William of Orange, the Marquess of Trivulzio, the Visconti of Milan, and so on. The time covered by these bindings extends from the fifth to the nineteenth century. Ranging from the sumptuous ecclesiastical bindings of the early Middle Ages up to the bindings of the famous Méjan collection of the first half of the nineteenth century, the specimens represented reveal practically the whole development of the art of bookbinding throughout fifteen centuries. The ivory-carver, the goldsmith, the bookbinder will find here magnificent specimens of their craft. Greatest care has been spent on the reproduction of the plates. The smallest details are rendered with the utmost sharpness, and the reproduction of the 26 colour plates preserve the utmost fidelity to the tone of the originals. Owing to the large size of the work each binding could be reproduced without reduction.

Mr. Husung's descriptive text, which precedes the plates, considers each binding from the historical and artistical standpoint and is particularly full of valuable references. Considering the great variety of the subject matter, the text in itself is a very instructive survey on the literature of bookbinding in general as well as of the particular problems connected with it.

Books about Bookbinders, etc.—*continued.*

906 **IVINS** (W. M.). The Metropolitan Museum of Art. A Guide to an Exhibition of the Arts of the Book.

With numerous reproductions of illuminated manuscripts, printed books, bindings, etc.

8vo, wrappers. New York, 1924. **£1 15s**

Warde, No. 180. Bruce Rogers' typographer. Printed in Caslon and Garamond.

907 **KUHNERT** (E.). Geschichte der Staats-und Universitätsbibliothek zu Königsberg bis 1810. With an illustration.

8vo, wrappers. Leipzig, 1926. **£2 5s**

With an appendix on the "Königsberg bookbindings in the 16th and 17th centuries.

908 [**LEIPZIG.**] Die Bibliothek und ihre Kleinodien. (Issued on the 250th Anniversary of the Leipzig City Library). Edited by J. Hofmann.

With 12 plates.

4to, cloth. Leipzig, 1927. **£2 8s**

Contains :—A carved leather binding of the fourteenth century by Bollert. Carved leather bindings executed at Nürnberg by Herbst. A contribution to our knowledge of Johann Richenbach's bindings by Glauning. Eetc.

ON PORTUGUESE ARMORIAL BOOK BINDINGS.

909 **LIMA** (Mathias). Super-libros Portuguezes ineditos.

With numerous illustrations.

4to, wrappers. Porto, 1927. **10s 6d**

One of 300 copies.

910 [**LOUBIER** (Hans).] Buch und Bucheinband. Aufsätze und graphische Blätter zum 60 Geburtstage.

With 37 plates (3 in colours) and numerous illustrations of bookbindings in the text.

4to, half vellum, t.e.g. Leipzig, 1923. **£1 15s**

Contents :—Husung : The development of calendar-pictures representing the occupations of the months. Crous : Beginnings of printing with Roman type in Germany. Voulliéme : A new book-advertisement of Anton Sorg. Bernoulli : The cosmic picture in the world chronicle of Hartmann Schedel. Ficker : Hortulus animae. Zeitler : Modern Gothic types. Degering : A calendarium pugillare of the year 1294. Eichler : Carved leather bindings and bindings with horn-backs. Bollert : A carved leather case used as a binding, preserved in the Landesbibliothek at Dresden. Ad. Schmidt : The binding of the Golden Bull of 1356. Adam : The influence of monastery work on the art of bookbinding. Hulshof : Uitgaven voor de boekerij van het Karthuizerkloster te Utrecht in de jahren 1466-1470. Endres : Master Ulrich Frankel of Hirschau. Rudbeck : On the origin of the Grolier bindings. Christel Schmidt : Researches about Jakob Krause. Sammlung Olga Hirsch : A circular binding by Meuser. Hannover : From Bozérian to Trautz. Bogeng : The art and the amateurs of bookbinding.

Books about Bookbinders, etc.—*continued.*

THE STANDARD WORK ON LYONS 16TH CENTURY PRINTING AND BINDING.

911 [**LYONS.**] **BAUDRIER** (J.). Bibliographie Lyonnaise. Recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres de Lyon au XVIe siècle.

With folding plates and numerous illustrations.

12 vols., 8vo, half morocco, t.e.g., by Rivière.

Lyons, 1895-1921. **£37 10s**

A monumental (and the only standard) work on Printing and Binding at Lyons in the XVIth Century.

912 [**MAGNIN.**] **GIRAUD** (J. B.). Lucien Magnin, relieur lyonnais (1849-1903). With portrait of Lucien Magnin and 80 plates of bindings.

8vo, half cloth. Lyons, 1905. **£2**

One of 125 copies printed on Japan paper.

913 [**MAHIEU.**] **VINGTRINIER** (Aimé). Maioli et sa famille; à propos d'un livre de la Bibliothèque de Lyon.

8vo, half morocco. Paris, 1891. **10s 6d**

See also No. 900 of this catalogue (Hobson).

914 **MAHUET** (Cte Antoine de) and Edmond des **ROBERT.** Essai de répertoire des ex-libris et fers de reliure des Bibliophiles Lorrains.

With 15 plates (most of them in colours) and numerous illustrations.

Royal 8vo, wrappers. Nancy, 1906. **£2 2s**

Only 300 copies printed.

915 **MATTHEWS** (Brander). Bookbindings, Old and New. Notes of a Book-lover, with an Account of the Grolier Club, New York.

With numerous illustrations from photographs and drawings.

8vo, cloth. London, 1896. **10s 6d**

Containing many reproductions of historical and other charming bookbindings.

916 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.

Folio, half cloth. Leipzig, 1888. **£1 1s**

917 **MAZEROLLE** (F.). Documents sur les Relieurs, Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.

8vo, wrappers. Paris, 1897. **10s 6d**

Books about Bookbinders, etc.—*continued.*

THE STANDARD WORK ON MEARNE.

918 [**MEARNE.**] **DAVENPORT** (Cyril). Samuel Mearne, Binder to King Charles II.

With reproduction of the signature of Samuel Mearne on a Warrant of 15th August, 1673, as frontispiece, and 24 charmingly coloured plates, besides numerous illustrations in the text.

4to, half cloth.

Chicago (Privately printed for the Caxton Club), 1906. **£5 5s**

One of 252 copies printed on hand-made paper.

A BIBLIOGRAPHY OF BOOKS ON BOOKBINDING.

919 **MEJER** (Wolfgang). Bibliographie der Buchbinderei-Literatur.

Large 8vo, 208 pp., cloth. Leipzig, 1925. **£1 1s**

Contents :—General publications. History (till the middle of the 19th century). Historical bindings. Modern bookbindings (from the middle of the 19th century to the present day). General artistical problems, modern bindings. Library bindings. Publishers, bindings. Exhibition and collections. Technique. Materials. Enemies of books. Bookbinder's trade. Journals and periodicals. Index of authors. Index of subjects.

"Dr. Mejer's bibliography covers the ground very comprehensively, the list in each section is admirably full, and the titles are as a rule very accurate. The bibliography is excellently printed and should be useful."—A. W. Pollard in the *Library*.

920 **MEUNIER** (Charles). La Reliure Française, ancienne et moderne.

With 32 beautiful reproductions of famous bindings, and 16 full-size reproductions of modern bindings.

4to, wrappers. Paris, 1910. **£4 4s**

One of 50 copies on special paper.

THE ONLY WORK ON HISPANO-ARAB BINDING.

921 **MIQUEL Y PLANAS** (R.). Restauracion del arte hispano-arabe en la decoracion exterior de los libros.

With 21 plates and small illustrations in the text.

Royal 8vo, wrappers. Barcelona, 1923. **10s 6d**

The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

922 **NILSSON** (Axel). Bokbandsdekorens Stilutveckling.

With 84 reproductions of old bindings.

4to, boards. Göteborg, 1922. **£1 10s**

One of a limited edition of 350 copies.

Books about Bookbinders, etc.—*continued.*

THE NEW GREAT MONOGRAPH ON FRENCH ARMORIAL BINDINGS.

923 **OLIVIER** (Dr. Eugène), **HERMAL** (Georges) and **DE ROTTON** (Capitaine R.). Manuel de l'amateur de Reliures Armoriées Françaises.

With over 2177 plates. Series 21 (all out).

21 vols., 4to, half morocco, t.e.g. by Rivière. Paris, 1924-1931. **£35**

924 ——— The Same, in the original portfolios as issued. **£13 13s**

This work will probably be quite finished by the end of 1932, when the price will be raised very considerably in view of the few copies remaining.

925 [**PAYNE** (Roger).] **ANDREWS** (William Loring). Roger Payne and his art. A short account of his life and work as a binder.

Portrait of Roger Payne, and 10 full-page plates.

8vo, cloth. New York, de Vinne Press, 1892. **£7 10s**

THE STANDARD WORK ON ROGER PAYNE.

926 [**PAYNE** (Roger).] **DAVENPORT** (Cyril). Roger Payne, English bookbinder of the eighteenth century.

With frontispiece, illustrations in the text, and 32 plates of bindings (some coloured).

4to, cloth.

Chicago, Privately printed for the Caxton Club, 1929. **£10 10s**

One of a limited privately printed edition.

927 **POIDEBARD** (W.), J. **BAUDRIER** and L. **CALLE.** Armorial des Bibliophiles de Lyonnais, Forez, Beaujolais, et Dombes.

With numerous armorial illustrations.

Folio, half morocco, t.e.g. Lyon, 1907. **£7 10s**

One of 320 copies.

A COMPLETE CATALOGUE OF MADAME DE POMPADOUR'S BOOKS WITH ARMORIAL BINDING.

928 [**POMPADOUR.**] Catalogue des Livres de la Bibliothèque de feue Madame la Marquise de Pompadour, Dame de Palais de la Reine.

8vo, calf. Paris, 1765. **£3 3s**

A most-useful list to test authenticity of Pompadour bindings.

Books about Bookbinders, etc.—*continued.*

929 [**POOR** (William).] **DU BOIS** (H. P.). American Bookbindings in the Library of Henry William Poor.

Described by H. P. du Bois.

With frontispiece and 38 colour-plates of beautiful bindings.

8vo, cloth. New York, 1903. **£2 10s**

One of 200 copies on Holland hand-made paper.

930 **QUENTIN-BAUCHART** (Ernest). Les Femmes Bibliophiles de France XVIe, XVIIe and XVIIIe siècles).

With numerous plates of coats of arms and reproductions of bindings (one double-page).

2 vols., royal 8vo, bound in tapestry. Paris, 1886. **£8 8s**

One of 50 copies on papier de Chine.

931 ——— Another Copy. Wrappers. **£7 7s**

932 ——— Another Copy, on thick paper. **£6 6s**

933 **QUENTIN-BAUCHART** (E.). La bibliothèque de Fontainebleau et les livres des derniers Valois, à la Bibliothèque Nationale (1515-1589).

With portrait (in colours) of François Ier on his accession to the crown, and six extremely fine reproductions of miniatures from Manuscripts by Du Tillet and others.

Royal 8vo, wrappers. Paris, 1891. **£1 1s**

934 **RIETSTAP** (J. B.). Armorial Général précédé d'un Dictionnaire des termes du Blason. Deuxième Edition, refondue et augmentée.

2 vols., with supplement, thick 8vo, half morocco.

Gouda (circa, 1890). **£18 18s**

A most useful book for the collector of heraldic bindings.

A Monograph on Embroidered Bindings.

935 **RUDBECK** (Gustaf). Broderade Bokband fran aldre tidi Svenska Samlingar.

With 39 plates (6 in colours) of fine bindings.

Folio, wrappers. Stockholm, 1925. **£2 5s**

One of a limited edition.

Books about Bookbinders, etc.—*continued.*

THE BEST BOOK ON ORIENTAL BOOKBINDING.

936 **SARRE** (F.). Islamic Book-bindings. The National and Technical Characteristics of Egyptian, Persian, and Turkish Bindings from the Ninth to the Nineteenth Century.

With 36 full-page coloured plates of beautiful Oriental bindings and 4 other illustrations, folio, cloth. London, 1924. **£2 10s**

937 **SARRE** (F.). Islamische Bucheinbände.

With 36 coloured plates.

Folio, boards. Berlin, 1923. **£4 4s**

938 **SCHMIDT** (A.). Bucheinbände aus dem 14 bis 19 Jahrhundert in der Landesbibliothek zu Darmstadt.

With 100 plates (21 in colour) reproducing 161 bindings.

Folio, cloth. Leipzig, 1921. **£8**

This publication by Adolf Schmidt is something of a counterpart to Husung's work on the bookbindings preserved at Berlin. By the request of the Cologne collector, Baron Hupsch, in 1805, many especially Rhenish bindings passed into the Darmstadt library, while a number of Saxon bindings of the time of August the Strong came there as a wedding-gift of a Saxon princess. The library contains many outstanding preciosities in the field of bookbinding: two carved leather bindings of the fourteenth and four of the fifteenth century, painted German bindings of the sixteenth century, a volume bound by the Cambridge bookbinder Godfrey in 1515, five volumes bound by Jakob Krause, one Grolier binding, two bindings by Padeloup, a magnificent gaily-coloured Italian binding of the eighteenth century, and bindinks of embroidered satin and silk. All these bindings are represented in a series of magnificent reproductions, beginning with the binding of the Golden Bull of Cologne (1356) and ending with a pink satin binding adorned with a gouache-painting, executed in 1785 at Darmstadt or Frankfurt. In addition, there follow three richly coloured Persian leather bindings of the 16th and 17th centuries. Of the 161 illustrations, 127 reproduce German bindings 17 French, 6 Italian, 4 Dutch, 3 each English and Persian, and one a Spanish binding. As to the German bindings, 20 are of Rhenish origin, 36 came from Saxony, 4 from Württemberg, 3 from Hessia, and 13 were executed in Darmstadt itself. Other bindings could be determined as having been made at Basel, Strassburg, Tübingen, Frankfurt, Nürnberg, Braunschweig, Wittenberg, and in the monasteries of Echternach and Seligenstadt. As regards date of execution, the work contains 3 bindings of the fourteenth century, 19 of the fifteenth, 80 of the sixteenth, 25 of the seventeenth, and 34 of the eighteenth century. Accordingly the bulk of the work refers to bindings of the period of the reformation. Of the 17 French bindings 6 are of the sixteenth, 2 of the seventeenth, and 9 of the eighteenth century, half of the Italian bindings belong to the sixteenth century, of the Dutch bindings one was executed in the sixteenth, and three in the seventeenth century. Two English bindings date from the sixteenth, one from the eighteenth century.

Books about Bookbinders, etc.—*continued.*

939 **SCHMIDT** (C.). Jacob Krause, ein Kursächsischer Hofbuchbinder des 16 Jahrhunderts.
With 21 illustrations and 76 plates (4 in colour).
4to, cloth. Leipzig, 1923. **£2**

ON SWEDISH ROYAL BINDINGS.

940 **SJOGREN** (Arthur). Svenska Kungliga och furstliga Bokägaremärken, inklusive dedikations och donations exlibris. Med ett Föror av Johannes Rudbeck.
With 352 plates, and numerous other illustrations of Swedish Royal Bindings.
Thick 4to, wrappers. Stockholm, 1915. **£3 3s**

941 **THEELE** (Dr. Joseph). Rheinische Buchkunst im Wandel der Zeit.
With 14 full page reproductions of beautiful book-bindings and book-binding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcuts.
4to, buckram. Cologne, 1925. **£1 4s**

942 **THOINAN** (Ernest). Les Relieurs français (1500-1800). Bibliographie critique et anecdotique précédée de l'Histoire de la Communauté des relieurs et doreurs de livres de la ville de Paris et d'une étude sur les styles de reliure.
With coloured arms of the Communauté des Libraires et Relieurs on title-page and 60 illustrations.
4to, wrappers. Paris, 1893. **£7 10s**
One of 20 copies on Japan paper.

943 ——— Another issue. With 31 plates and folding map.
8vo, original wrappers. Paris, 1893. **£2 2s**

944 **TOLDO** (Vittorio de). The Italian Art of Bookbinding.
With 37 plates of bindings (8 being in colour).
8vo, boards. Milan, 1925. **5s**

945 **TRESORS** des bibliothèques de France publiés sons la direction de M. R. Cantirelli et E. Dacier.
With 240 plates (26 in colours).
3 vols., 4to, vellum, t.e.g. Paris, 1926-1930. **£12 12s**
A magnificent publication on the Treasures of the French Public Libraries in illuminated MSS., bindings, etc.

Books about Bookbinders, etc.—*continued.*

AN EXCELLENT WORK ON FRENCH BOOKBINDERS.

946 **UZANNE** (Octave). The French Bookbinders of the Eighteenth Century. Translated by Mabel McIlvaine.

With 20 beautiful plates, some in colour. Also 14 illustrations in the text, of binders' labels and tooling.

Large 4to, half buckram.

Chicago (Privately printed for the Caxton Club), 1904. **£7 7s**

One of 252 copies on hand-made paper.

947 **UZANNE** (Octave). La Reliure Moderne artistique et fantaisiste.

With frontispiece engraved by Manesse after Albert Lynch, and 72 beautiful plates.

Royal 8vo. Bound in full red morocco, tooled borders on sides, panelled and tooled back, inside dentelles, original wrappers bound in.

Paris, 1887. **£8 8s**

948 **UZANNE** (Octave). L'art dans la décoration extérieure des livres en France et à l'Etranger.

On "Papier Vélin." With hundreds of illustrations.

Royal 8vo, green morocco, three-line fillet borders on sides, t.e.g.

Paris, 1898. **£5 5s**

PART IV.

PRINTERS AND PRINTERS' SPECIMENS.

949 **ALPHABETO** y varios sylabarios en Castellaño para uso del Infante Don Fernando.

(In French and Spanish). Printed in red and black.

Oblong 8vo, preserved in mottled calf binding.

Madrid, Viuda de Ibarra, 1788. **£12 12s**

This interesting book of type specimens from the Ibarra Press was specially produced for the use of the Infante Ferdinand (afterwards King Ferdinand VII.), and contains not only the alphabet, and syllables composed of each consonant in conjunction with all the vowels, to assist the young prince in his studies in spelling, but contains moral precepts, in French and Spanish.

The specimens are, for the most part, in large roman type, but there are also some italics. Some of the texts are printed in red.

950 [**BAXTER** (George).] **CLARKE** (H. G.). The Pictures of George Baxter.

Illustrated with 165 plates. (Frontispiece in colours).

4to, half morocco. Limited Edition only.

London (Maggs Bros.), 1920-1. **£3 10s**

This work places pictorially before the public the pictures which the hand and brain of this pioneer of Colour Printers weaved. By pictures is meant the prints which Baxter produced for sale either on lettered or stamp mount, and which number about one hundred and sixty-five.

951 [**BAXTER** (George).] **CLARKE** (H. G.). Baxter Colour Prints. Their History and Methods of Production; and other interesting matter relating to Operators of Processes akin to his Methods. Together with Baxter and Le Blond Auction Records for 1917-18.

Illustrated.

Square post 8vo, cloth. London (Maggs Bros.), 1919. **8s 6d**

952 [**BODONI.**] Il catalogo. Oda al tipografo Giambatista Bodoni di Vincenzo Mistrali.

Folio, boards. Parma, 1807. **£7 10s**

Printers and Printers' Specimens—*continued.*

THE BODONI TYPE-SPECIMEN BOOK.
THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING.

953 **BODONI** (G.). Manuale Tipografico del Cavaliere Giambattista Bodoni. With the magnificent portrait of Bodoni by Rosapina after Appiani.

2 vols., large 4to, beautifully bound in old crimson morocco, gilt lines and tooling on sides, gile panelled back, inside dentelles, g.e.

Parma, presso la Vedova, 1818. **£195**

Brooks, *Bibliografia di Edizioni Bodoniane*, No. 1216.

Brunet gives some details as to the execution of this book. According to him after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's eye view of the wealth of Bodoni's Press, and has never been equalled.

The copy we offer for sale is printed on the finest paper and is in a magnificent contemporary binding.

THE FINEST AND MOST IMPOSING OF BODONI TYPE-SPECIMENS.

954 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut. 113 leaves. Parma, Bodoni, 1788. (SEE ILLUSTRATION OPPOSITE). **£45**

This "Serie" followed closely the publication of the famous 1788 Manuale, and in his "Vita del Cavaliere Giambattista Bodoni," J. de Lama alludes to it as "another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphab. (capt. let.) of Roman and Cursive Types, on 28 leaves. Whereas Lama only speaks of only 15 alphabets of the same, on 24 leaves.

Then come 9 Greek Alphabets (capital letters), with their corresponding "Corsivi," 12 Russian Alphabets, capital letters with corresponding "Corsivi" in 12 leaves, 32 descriptions of Italian towns with their French versions, the first in Roman, the second in Cursive types. (This vol. contains 33 of the same). They are followed by 20 leaves of Russian types with their corresponding "Corsivi," 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish (very likely the first type specimen in that language), and Etruscan types. Finally 4 leaves of 8 Italian descriptions in Roman types, with their corresponding French version in Cursive types.

This beautiful copy, in splendid condition, is one printed on "white French paper." It's interesting to note that on the receipt of specimens of the Cancellereschi Majuscole types herewith mentioned, Benjamin Franklin wrote to Bodoni that famous complimentary letter of which the Italian typographer was so justly proud.

According to Updike this is "the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and Italic Capitals are the most magnificent of their kind ever displayed."

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that "the Splendour of this book depends on pure Typography; there is not one ornament in it."

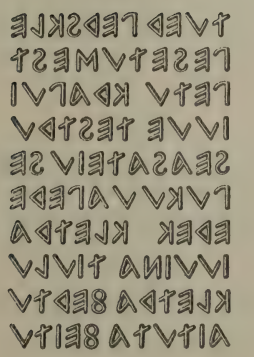
Rabbinico

בדיך ישר נלע"ד שיוכנו היטב עם ת"ם
בויקרא רבה פ' ל"ב אשר נשבעתי באפי
ר' לוי בשם בר קפרא אמר משל למלך
שכעס על בנו ונזר עליו שלא יכנס עמו
לפלטין מה עשה המלך עמד סתריה
וכנייה והככיס את בנו עמו לפלטין נמצא
מקיים שבועתו ומכנים את בנו כך אמר
הב"ה אשר נשבעתי-באפי אם יכואון אל
מנוחתי למנוחה זו אין באין אכל באין
למנוח' אחרת ע"כ זה כי נשבע הב"ה לדור
המדב'שלא יכנסולארץ ולאיראו בבנין בית
המקדש ראשון וכמ"ש מרע"ה אעבר'נא
וכו 'הסר העקדם ראשון וכמ"ש אעבר'נא

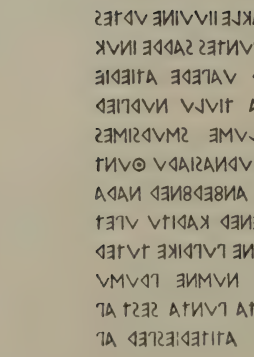
Giudeo=Teutonico

דו סטארקר יהוה קוינ
אלר נוטר אונד הער
שפטן אויף אירדן בון
דעם סטהל דיינר הע
רליכקייט סינני דיא נו
רווירדיני אונד קוינגי
כי הוכבייט אונד ווינ
דע בירויהאטר אונד
אבדאכטינן בראוטזוייט
קארולוש עאנואיל אונד

Etrusco



Etrusco



From Bodoni's Serie di Majuscole e Caretteri Cancellereschi.
Parma, 1788.
See Item No. 954.

Printers and Printers' Specimens—*continued.*

955 **BODONI** (G.). Rare Specimens of 3 Caretteri Esotici: Arabo, Malabarica, and Siriaco-Latino.

4to, buckram, t.e.g., by Rivière. Parma, Bodoni, 1788. **£4 4s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, entrusted to Bodoni the care of shaping some Arabian, Malabaric, Syriac, and Tibetan Types, for the use of the printing press in Goa. The ones contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. They are very rare. (See Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni*).

956 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788. **£10 10s**

Of those neat and graceful exotic types which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: "2 Arabi, 1 Siriaco, 1 Brachmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaico, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, and 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however, appear in it. At least Lama makes no mention whatever of it.

957 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half morocco, by Larrivière.
Parma. Bodoni, 1806. **£33**

Updike, *Printing Types*, Vol. II., pp. 168-9: "In 1806 the *Oratio Dominica*, is another masterly showing of what Bodoni could do in foreign & ancient alphabets." It was printed at the suggestion of Pius VII, who in May, 1805, had passed through Parma on his way from the coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugenè Beauharnais, Viceroy of Naples, *to whom he personally presented a copy.* In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan."

EARLY CUBAN TYPE SPECIMEN.

958 **BOLONA** (Jose S.). Muestras de los caracteres de letras de la Imprenta de Marina de la propiedad de Don Jose Severino Bolona.

Containing a great variety of printer's type specimens, initial letters, illustrations, vignettes, fleurons, borders and various kinds of ornaments.

4to, half leather.
Habana (Imprenta de la Marina de este Apostade por S.M.), 1836. **£5 5s**

Some of the illustrations have been coloured and a few of the vignettes cut out. Not quoted by Updike, *Printing Types.*

959 **BREITKOPF** (J. G. I.). Exemplum typographiae Sinicae figuris characterum e typis mobilibus compositum.

4to, wrappers. Lipsiae, ex typographeo autoris, 1789. **£1 10s**

Printers and Printers' Specimens—*continued.*

960 **BRILL** (E. J.). Het Gebed des Heeren, in 14 Talen. Strekkende tot Proeve van Letters, van het gewood Europeesch karakter afwijkende.
4to, cloth. Leiden, 1855. **£3 3s**

Not quoted by Updike. The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.

961 **BYRNE** (Oliver). The first six books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters, for the greater ease of learners.
4to, half calf. London, *W. Pickering*, 1847. **£2 2s**

A curious work with hundreds of diagrams printed in colours.

962 **CARNEIRO DA SILVA** (Joaquim). Breve tratado theorico das letras typograficas, offerecido a o Principe Regente Nosso Senhor.
With engraved vignette on title-page, and eight plates.
Small oblong folio, wrappers.
Lisbon, Regia officina typografica, 1803. **£4 4s**

Very rare.

963 **CLEMENT** (Juan). Fundicion de Caracteres de Juan Clement.
Containing specimens of Roman, Cursive, Gothic, and American types; various kinds of fanciful types, vignettes, fleurons, etc.
Royal 8vo, wrappers. Valencia, *Monfort*, 1846. **£3 3s**

Not quoted by Updike. Two or three flowers cut out.

964 **CLEMENT-STURME.** Suplemento a las muestras de los caracteres de la fundicion de J. B. Clement-Sturme y Compania.
Type-founders' specimens of types, vignettes, borders, etc.
4to, wrappers. Valencia (Imprenta de Manuel Lopez), 1833. **£3 3s**

Updike, *Printing Types*, Vol. II., p. 196.

A DELIGHTFUL SPECIMEN BOOK OF THE CURWEN PRESS.

965 [**CURWEN PRESS.**] A Specimen Book of types & ornaments in use at The Curwen Press, Plaistow, London.
With numerous charming illustrations, some in colours.
4to, cloth, t.e.g. London, Curwen Press, 1928. **£6 6s**

One of 135 copies. Out of print and scarce.

"This Specimen Book was originally designed for ourselves as a guide to the type faces and typographical ornaments in current use in our own printing-office. As the work proceeded, however, it became so interesting to the compiler, who saw in it something of a conspectus of modern printing tendencies, that we decided to print a few extra copies for friends of the Press. Later, when the pages of vignettes and ornaments were added, forming a unique collection of work by contemporary artists specially drawn for the Curwen Press, and probably unrivalled in any other English printing-office, we were persuaded to go a step farther and to issue a limited edition to the public."

Printers and Printers' Specimens—*continued.*

966 [**CURWEN PRESS.**] The Curwen Press Miscellany.

Imperial 8vo. London, Curwen Press, 1931. **£3 3s**

A limited edition on hand-made paper.

Principal contents :—Type Faces. A new Sans-Seriff Type. The Stencil Process. On Printing Wood Engravings. Music Punches. A Catalogue Raisonné.

In the contemporary renaissance of English printing the work of the Curwen Press holds a position of recognised importance. This MISCELLANY epitomises in its pages much of the best that has ever been seen in modern book design. It presents a comprehensive display of all Type Faces, Initial Letters, Borders and Ornaments acquired by the Curwen Press since the issue of its Type Specimen Book in 1928, including Harold Curwen's new Sans-serif type and the Curwen Edition Music Punches.

Book-decoration is recorded by many-coloured reproductions, by the stencil process, as well as by work in monochrome and colour, printed direct from the wood.

967 **DUERER** (A.). The Construction of Roman Letters.

16mo, boards, uncut.

Cambridge, Mass., (Bruce Rogers' printing). Printed for Dunster House Bookshop. 1924. **£4 10s**

Warde, 178. Printer's note in Centaur type and reproductions within red rules. 350 copies. With Bruce Rogers' device on title-page.

PRESENTATION COPY IN FRENCH RED MOROCCO TO THE KING AND QUEEN OF SICILY.

968 **DUVERGER** (E.). Album Typographique de l'Imprimerie Royale.

Containing numerous specimens of types, music, title-pages and maps, some in colours, ornaments in gold, bronze and colours, reproduced after the drawings of Aimé Chenavard.

Folio, French red morocco, richly decorated, with the Royal French Arms on the sides, watered silk doublures and fly leaves.

Paris, Imprimerie Royale, 1830. **£18 18s**

This album was printed for and presented to King George I and Queen Caroline of the two Sicilies when they visited the Imprimerie Royale.

Queen Caroline was the sister of Napoleon and the widow of the famous Murat.

969 **ENSCHEDE** (J.). Proef van Letteren welke gegooten worden in de Nieuwe Haerlemsche Lettergietery van J. E.

With one folding and six other plates.

8vo, original calf. (Haarlem), 1768.

(SEE ILLUSTRATION, PLATE No. II). **£15 15s**

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music,

Printers and Printers' Specimens—*continued.*

Enschede (J.)—*continued.*

vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—" This is a very interesting and fine specimen book of all the characters then in the Enschédé foundry. It contains finely-engraved copperplate portraits of the printer, J. Enschédé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde."

One of the most important type specimen books, as the Enschédé firm (which is still in existence), amalgamated the finest of the punches and matrices produced in the Netherlands from the earliest period.

Updike mentions the book, and reproduces specimens in his " Printing Types."

970 **ENSCHEDE EN ZONEN** (Joh.). Proeve van Drukletteren.
8vo, boards. Haarlem, 1841. **£2 12s 6d**

Mentioned in Updike's *Printing Types*, Vol. II., p. 197.

971 **ERNESTI** (I. H. G.). Die woleingerichtete Buchdruckerey mit 121 Teutsch-Lateinisch-Griechisch und Hebräischen Schriften . . . mit accurater Abbildung der Erfinder der Kunst, etc.
With engraved frontispiece and portraits.
Oblong 4to, half vellum. Nurenberg, 1733. **£7**

Updike, *Printing Types*, Vol. I., pp. 152-153, gives a full description " of this work in which types and printing of the period are covered even more fully."

IN OLD FRENCH CRIMSON MOROCCO, WITH THE ARMS OF THE DIRECTOR ROYAL OF PRINTING.

972 **ESTIENNE** (Henri). Plainte de la Typographie contre certains Imprimeurs ignorans, qui lui ont attiré le mépris ou elle est tombée; Poeme Latin, par Henri Estienne, traduit en François.
With folding Genealogical Table.
4to, bound in old French crimson morocco, gilt lines on sides, gilt panel back, g.e. With arms on sides of de Vidaud de Tour, Conseiller Privé et Directeur Général de la Librairie et Imprimerie de France.
Paris, Jean-Lottin de S. Germain, 1785.
(SEE ILLUSTRATION OVERLEAF). **£52 10s**

A remarkable dedication copy in old French crimson morocco, with arms.

973 **FELL** (Dr. John). A Specimen of the several sorts of Letter given to the University by Dr. John Fell, Oxford, 1693.
The first English Type Specimen Book, reproduced in collotype facsimile from the most perfect copy known.
With Introduction, Census and Handlist.
8vo, boards. London, 1928. **18s**

One of only 250 copies.

PLAINTE
DE LA TYPOGRAPHIE

Contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée ;

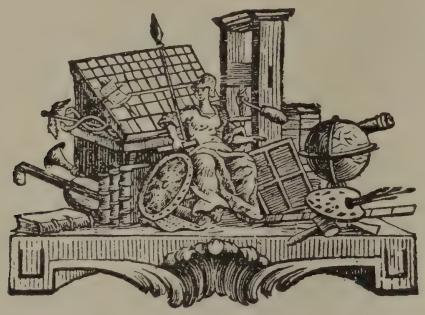
POËME LATIN,

Par Henri ESTIENNE, IIe du nom, Imprimeur de Paris, du XVIe Siécle,

Traduit en François

Par un Imprimeur de Paris, du XVIIIe ;

On y a joint le Tableau Généalogique *des Estienne.*



A PARIS,
Rue S.-André-des-Arcs, N° 27,
Chez Jean-Roch LOTTIN de S.-Germain,
Imprimeur-Libraire Ordinaire de la Ville.

M. DCC. LXXXV.
Avec Approbation et Permission.

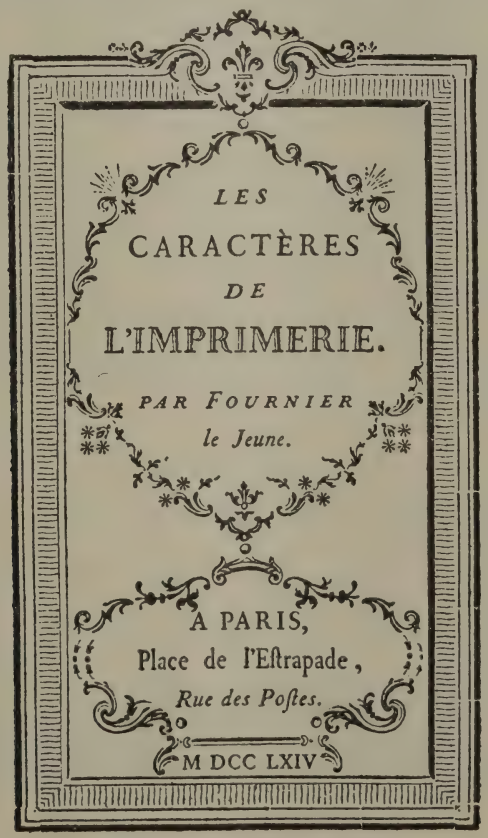
Title-page from
Estienne's Plainte de La Typographie.
Paris, 1785.
See Item No. 972.

Printers and Printers' Specimens—*continued.*

974 **FOURNIER** (le Jeune). Manuel Typographique.
With engraved frontispiece, 21 folding plates, numerous illustrations of musical notations, vignettes, alphabetical characters, etc.
2 vols., small 8vo, half calf, g.e. Paris, 1764.
(SEE ILLUSTRATION, PLATE III). **£14 14s**

975 **FOURNIER** (le Jeune). Discours sur l'Imprimerie.
With 10 pages of Fournier le Jeune's Type Specimens, also some other interesting specimens of Greek, Hebraic, Armenian, Syriac, and other Oriental types, specially printed for this book.
This is contained in "Petity-Bibliothèque des Artistes et des Amateurs," which contains 300 pages on printing.
3 vols., 4to, old mottled calf. Paris, 1766. **£5 5s**
Not cited by Updike, *Printing Types.*

976 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie.
With frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.
Small 8vo, old boards. Paris, 1764.
(SEE ILLUSTRATION BELOW). **£10 10s**



See Items Nos. 976 and 977.

Printers and Printers' Specimens—*continued.*

977 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie. Large Paper Copy.

8vo, original printed wrappers. Paris, 1769. **£5 5s**

Printed on one side of paper only. Title-page and page No. 84 are missing.

978 [**FOURNIER** (le Jeune).] Fournier on typefounding. The text of the Manuel Typographique (1764-1766) translated into English and edited with notes by Harry Carter.

With 16 double-page plates of printing appliances.

8vo, cloth. London, 1930. **£4 4s**

One of 260 copies only printed.

When Fournier wrote his *Manuel Typographique*, typography was—as now—fashionable, and the book was written largely for the uninitiated; the *Manuel* is therefore somewhat of a popular treatise: there is little or nothing in it that is either beyond the layman's grasp or beneath the expert's notice.

Since the original, which has never been reprinted, is rare and worth as much as £14 14s. a copy, this English edition will find favour with those who would otherwise be unable to possess the work, as well as with those who would rather have the text in English.

The whole of the range of engravings illustrating the tools of the typefounder are faithfully reproduced in this volume by the collotype process.

979 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry & Sons, Letter-Founders, Worship St., Moorfields, London, 1785. Large broadside (printed on both sides). London, 1785. **£4 4s**

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's arms, ships, etc. Not in Bigmore and Wyman.

980 **GILLÉ** (J.). Notice "A Messieurs les Membres du Jury pour le Concours de progrès de l'Industrie française en 1819."

With engraved medallions.

4to, 15 pp.

Together with:

Notice "A Messieurs les Membres du Jury en 1823."

With engraved medallions.

4to, 40 pp., original wrappers. Paris (circa 1823). **£5 5s**

The following interesting historical note describes the foundry and characters of the celebrated printer and founder Gillé.

"My foundry has been in existence for 60 years, from father to son. It has often given employment to 100 workmen. . . . In 1789 I succeeded my Father, who was type-founder to the King during the last two reigns. . . In the year 10 I presented my type specimen. . . It gave the text of a long letter written by Bodoni. In speaks of Franklin and gives the following important information: "In the days of my youth I saw some punches which had been engraved in his very

Printers and Printers' Specimens—*continued.*
Gillé (J.)—*continued.*

presence by Benjamin Franklin, his son." He gives much interesting information on different printing-presses, inks and paper made in France and other countries.

In the second Notice, Gillé speaks to us of his father the engraver, Louis XV, Fournier, Bodoni, Didot, Léger, Gando, Molé, Vafland also gives all sorts of valuable information with regard to the type-founders of the Provinces.

Gillé describes at length his work, inventions and the perfection which he attained in the art of alloy, his notes in music, his maps, etc., all documents of importance for the history of printing.

981 **GOUDY** (Frederic W.). The Alphabet. Fifteen interpretative designs drawn and arranged with explanatory text and illustrations.

Small folio, cloth. New York, 1918. **£2 2s**

982 **HART** (Horace). Notes on a Century of Typography at the University Press, Oxford. 1693-1794.

4to, half bound. Oxford, University Press, 1900. **£7 7s**

The above consists almost entirely of reproductions of Printers' specimens issued from the Oxford Presses of long ago.

Only 150 copies were privately printed.

983 **HERDINGH EN DU MORTIER.** Proeve van letteren, welke gevonden worden ter Boekdrukkeryë van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793. **£4 4s**

Not cited by Updike, *Printing Types.*

984 [**IMPRIMERIE ROYALE.**] Reyrac (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale approuvée par l'Académie des Sciences de 17 Mai, 1783.

8vo, wrappers.
Paris, de l'Imprimerie Royale, 1783. **£5 5s**

"Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers."

985 ——— Another copy.

8vo, calf, g.e., with royal arms on sides, and the words "Imprimerie Royale." **£5 5s**

986 **ISAAC** (Frank). English & Scottish Printing Types 1501-35, 1508-41. With 98 plates of facsimiles.

4to, buckram. London, Bibliographical Society, 1930. **£2 2s**

Printers and Printers' Specimens—*continued.*

987 [**JANNON** (Jean).] **BEAUJON** (Paul). The 1621 Specimen of Jean Janon, Paris and Sedan, designer and engraver of the "Caractères de Université" now owned by the Imprimerie Nationale Paris.

Edited in facsimile with an introduction by Paul Beaujon.

Royal 8vo, boards.

London [Maggs Bros.], 1927. **£1 5s**

One of 150 copies.

Among the types which enjoy permanent favour in book printing, none has a more interesting or more mysterious history than "Garamond." Certain punches, of undoubted antiquity, have existed for centuries at the French National Printing Office. Owing to their beauty of design and great age, the tradition grew up that these punches were cut by Claude Garamond, perhaps the most famous letter-cutter of all time, to whom François I entrusted the execution of the greek types used by Royal Printers in the sixteenth century. Were this "Garamond" roman of merely historical interest, the problem of its true origin would still be fascinating to scholars, but nowadays it is of general importance owing to the international use of "Garamond" in present day book-printing.

Mr. Paul Beaujon now reveals that "Garamond," in spite of the attributions of historians, was in fact cut by a seventeenth century engraver whose extraordinary talents have never received due appreciation. The definite assignment of this beautiful letter to Jean Jannon of Sedan is made possible by Mr. Beaujon's discovery of a type specimen book, surviving in a unique copy, issued by that printer-founder in the year 1621. This document, of the first importance to amateurs of typography, was first quoted in an article by Mr. Beaujon in *The Fleuron*, No. V. A full collotype facsimile has now been prepared by the same author, who has added a bibliographic and historical introduction incorporating much new material.

The story of Jannon's life and labours is of unique and pathetic interest, and this essay will, it is hoped, restore to a great master the fame he justly deserves. The facsimile, moreover, has additional value in that Jannon's "Espreuves de Caracteres" was the first type specimen-book issued by any French typefounder. It antedates by nearly a century the fine series of specimen-books which are the glory of French typography and the despair of collectors of fine printing; yet in design and even in press-work it fully equals any later book. So scrupulous a fascimile as this will enable collectors to add to their libraries a document which is no less remarkable for its typographic charm than for its unique historic interest.

988 **JOLLES** (Oscar). Die Deutsche Schriftgiesserei. Eine gewerbliche Bibliographie, unter Mitwirkung von F. Bauer, Gustav Mori und H. Schwartz, bearbeitet von Frhrn v. Biedermann.

8vo, boards. Berlin, 1923. **£1 5s**

989 **LAGERSTROM** (Hugo). Svensk Bokstavsform förök till klarläggande av Förutsältningar och Möjligheter för en Svensk Boktryckstyp Trenne uppsatser av H. L. With reproductions of type-specimens.

4to, wrappers. Stockholm, 1918. **£1 1s**

One of 225 copies.

Printers and Printers' Specimens—*continued.*

990 **LAGERSTROM** (H.). Boktryckstypen som ytornament en studie över Bokstryckstypens dekorativa användning.
With folding plate, and 18 plates, some in red and black, of title-pages, etc.
4to, wrappers. Stockholm, 1919. **£1 1s**
One of 200 copies.

991 **LA LAU** (J. G.). Proeve van Letteren der Boekdrukkerij.
Together with:
Bijlage tot de Proeve van Letteren der Boekdrukkerij.
Printers' specimens of characters, print samples, labels, fillets, borders, vignettes, and head-pieces.
8vo, half bound. Leyden, 1844 and 1853. **£3 3s**
Not quoted by Updike.

992 [**LISBON.**] Provas da Fundição de Typos da Imprensa Nacional.
Containing a great variety of Portuguese type specimens, flowers, borders, ornaments of all kinds, vignettes, initial letters, etc.
4to, cloth. Lisbon, 1888. **£3 3s**
Not quoted by Updike.

993 **MADRE DE DIOS** (F. Pablo de la). Muestra de los Caracteres que se hallan en la Fabrica del Convento de S. Joseph Barcelona.
32mo, old calf, g.e. [Barcelona], 1777. **£18 18s**
This little book is dedicated to Charles III. of Spain, the great patron of typography in Spain in the eighteenth century; and is edited by one of the Carmelite Brothers of the Convent of St. Joseph in Barcelona, where the types were manufactured. Updike describes it as a "rare little specimen, interesting for its showing of ancient black-letter types which were employed in early Spanish printing. . . . The roman and italic types in this book are old style of the usual kind, though here and there founts appear which are somewhat calligraphic in appearance. The eleven pages of borders or *viñetas* are, most of them, Spanish renderings of French designs. The book was evidently printed by some one familiar with Fournier's style of typesetting."

994 **MODELES** d'Impositions, depuis l'in-folio jusqu' à l'in-trente-deus inclusivement: avec quelques remarques essentièles. Containing 40 full pages of diagrams.
Small oblong, 4to, old marbled calf, gilt back.
(Paris), Au Parnasse, 1784. **£10 10s**

995 [**MONASTERY OF S. LAZARUS, VENICE.**] Prayers in 24 Languages.
A remarkable collection of type specimens from the press of the famous Armenian Monastery of S. Lazarus in Venice.
With engraved portrait and one other illustration.
8vo, half morocco, g.e. Venice, 1837. **£2 10s**
Not quoted by Updike: *Printing Types.*

Printers and Printers' Specimens—*continued.*

996 [**OFEN.**] Proben aus der Schriftgiesserey der Königlichen Ungarischen Universitäts-Buchdruckerey.

4to, boards (original wrappers bound in).
Ofen, 1824. **£5 5s**

A few leaves water-stained and slightly repaired.

997 [**TURIN.**] Saggio della Stamperia Reale di Torino.

Printers' specimens of types, vignettes, head and tail-pieces, borders, ornaments, etc.

8vo, boards. Turin, 1842. **£3 10s**

Not quoted by Updike.

THE STANDARD WORK ON PRINTING AND PRINTING TYPES.

998 **UPDIKE** (D. B.). Printing Types, their History, Forms, and Use, a study in Survivals.

With 367 specimens of various famous Presses, from the Invention of Printing until the Present Day.

2 vols., 8vo, cloth. Cambridge, U.S.A., 1927. **£3 15s**

Fascinating to read and beautifully printed by D. B. Updike at the Merrymount Press.

999 [**VATICAN PRESS.**] Campioni del Caratteri esistenti nella Tipografia della Rev. Cam. Apostolica preceduti da un cenno storico sull'arte tipografica.

Folio, velvet, elaborately ornamented in gilt, with insertions of crimson velvet, g.e.

Rome, Tipografia della Rev. Cam. Apostolica, 1853. **£5 5s**

THE FIRST BOOK PRINTED WITH THE FIRST TYPES ACTUALLY CAST IN PORTUGAL.

1000 **VILLENEUVE** (J. de). Primeira origem da Arte de imprimir dada a lus pellos primeiros characteres.

4to, calf, gilt, inside dentelles. Lisbon, J. A. Da Sylva, Impressor de Academia Real, 1732.

(SEE ILLUSTRATION, OPPOSITE). **£31 10s**

The first book printed with the first types actually cast in Portugal; not mentioned by Updike or Bigmore and Wyman.

A SPECIMEN BROADSHEET OF THE FIRST TYPES EVER CAST IN PORTUGAL.

1001 **VILLENEUVE** (J. de). Os characteres, que Joâo de Villeneuve formou para serviço da Academia Real da Historia Portugueza.

Broadside, folio. (Lisbon, circa 1732). **£10 10s**

PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA A LUS PELLOS PRIMEIROS

CHARACTERES

que Joaõ de VILLENEUVE formou para ſerviço da ACADEMIA REAL da HISTORIA PORTUGUEZA.
dedicada a el REY DOM JOAÕ V
ſeo Auguſtiſſimo Protector.

LISBOA OCCIDENTAL.
Na Officina de JOSEPH ANTONIO DA SYLVA,
impreſſor da ACADEMIA REAL.
MDCCXXXII.

Title-page from
VILLENEUVE'S PRIMEIRA ORIGEM DA ARTE DE IMPRIMIR.
Lisbon, 1732.
See Item No. 1000.

PART V.

PAPER MAKING AND PAPER MARKS.

1002 **BOFARULL Y SANS** (F. de). La héraldica en la filigrana del papel. With numerous reproductions of watermarks.
Royal 8vo, wrappers. Barcelona, 1901. **10s 6d**

THE GREAT STANDARD WORK ON WATERMARKS.

1003 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu'en 1600.
With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.
4 vols., 4to, cloth. Leipzig, 1923. **£12 12s**

The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

Mr. Briquet's work is preceded by an important introduction dealing with the origin, the technique, and the significance of watermarks as well as with the make of the paper.

The illustrative material of the works consists of 1,484 plates representing 16,112 watermarks reproduced in black and white in their original size. These facsimiles are grouped in 32 sections, alphabetically arranged.

Each of the four volumes is preceded by an explanatory text.

Four indices throw the material open to further investigation. The subject index refers particularly to questions connected with the make of the paper. Next comes an index of paper manufacturers and paper merchants as well as of workmen and apprentices engaged in paper manufacture from the thirteenth to the sixteenth century. A third index records the names of 572 paper manufacturers, the products of which are illustrated in the work. There is also an index of the various denominations of paper specified by their quality, size and provenance.

1004 **CLERT** (Louis). Le papier.
560 pp. of text and over 400 illustrations.
2 vols., folio, half vellum. Paris, 1926. **£12 12s**

Since the publication of Briquet's famous work on water-marks, there has been a rapid increase in the interest in the substance on which all books are printed and its history. Whereas the pioneer work of Mr. Briquet reproduced innumerable water-marks, he was naturally unable to authenticate them. Mr. Le Clert has devoted forty years of labour to the compiling of these two monumental volumes. He gives over four hundred French paper-marks, every one of which is dated and authenticated.

The work falls into three parts.

Paper Making and Paper Marks—*continued.*

Clert (Louis)—*continued.*

Part I. has been described by eminent scholars as the best general history of paper making yet written.

Part II. gives the history of some forty mills in the region of Troyes, which was the cradle of this industry in France.

Part III. gives quaint and valuable extracts concerning a thousand paper makers.

It must not be imagined that the interest of part two and three is in any way confined to any one locality. For instance the reader will find the record of the sale to Christopher Plantin of Antwerp, of the paper used for the polyglot Bible. The paper makers recorded in this work left the region of Troyes to establish mills all over Europe and entirely new information is brought to light concerning such important paper makers and printers as, for instance, the Le Bé family.

The work comprises besides over 550 pages of hand-set text in a font specially recast for this edition, over 400 illustrations including maps, plates coloured by hand, armorial bearings, facsimiles of important documents, woodcuts and watermarks of which 57 are reproduced in the sheet of the paper itself.

1005 ——— Another copy. Original wrappers. **£10 10s**

1006 **HUNTER** (Dard). Old Papermaking.

With frontispiece, 27 full-page plates of instruments pertaining to paper-making, reproductions of old engravings and prints (several in colour) and of labels used by early paper-makers, also specimens of watermarks, and facsimile reproductions of documents relating to paper-making, besides numerous illustrations in the text. With six specimens of paper ranging between the years 1480-1757, and three samples with modern watermarks.

Large 4to, boards, uncut. Chillicothe, Ohio, 1923. **£35**

One of 200 copies on hand-made paper, numbered and signed.

Out of print and scarce. The Third Book from the private press of Dard Hunter.

THIS IS THE BIBLIOGRAPHY OF PAPERMAKING AND WATERMARKING FROM 1390-1800, AND IS THE FIRST COMPILATION OF THE KIND EVER UNDERTAKEN. THE TITLE OF EACH BOOK IS GIVEN IN FULL WITH A COMPREHENSIVE DESCRIPTION.

1007 **HUNTER** (Dard). The Literature of Papermaking: 1390-1800.

With facsimile of two manuscript pages written by Ulman Stromer in 1390, twenty-one reproductions (some in red and black) of title-pages; also reproductions from famous books on paper, of instructive engravings, shewing the process of paper-making and scenes in old-time paper-mills.

Folio, in portfolio, half buckram.

Chillicothe, Ohio, 1925. **£25**

(Continued over)

Paper Making and Paper Marks—*continued.*

Hunter (Dard)—*continued.*

One of 190 copies numbered and signed. Out of print and scarce.

The Fourth Book from the private press of Dard Hunter.

This is a Bibliography of Papermaking and Watermarking from 1390 to 1800 and is the first compilation of the kind ever undertaken. The title of each book is given in full, with the author, date and size and a comprehensive description of every book and pamphlet. There are more than 20 black and white illustrations; three original photographs on special paper and 26 old title-pages reproduced in facsimile both as to typography and paper. Several of these are in colour and all tipped in the volume.

"The Literature of Papermaking: 1390-1800" is printed upon Dard Hunter watermarked hand-made paper with the type made originally by him for his books. Of this type the following appears in "The Report of the United States National Museum for the year ending June 30th, 1922" (page 11):—

"The important individual gift was that of Dard Hunter. It was a comprehensive exhibit showing the sixteenth century methods of making type. The entire exhibit is the work of Mr. Hunter, who designed and cut the punches, struck the matrices, cast the type in a hand-mould of his own make. Mr. Hunter is now working on a book called "Old Papermaking," which he will print with this same type, on his own paper, so the entire book will be the result of his labours alone. Illustrated accounts of his work and the exhibit in the Graphic Arts building of the Smithsonian Institute have appeared in many publications throughout the world."

WITH 34 ORIGINAL SPECIMENS OF PRIMITIVE PAPERMAKING.

1008 **HUNTER** (Dard). Primitive paper-making. An account of a Mexican sojourn and of a voyage to the Pacific Islands in search of information, implements, and specimens relating to the making and decorating of bark-paper.

With frontispiece, eight portraits and illustrations, and thirty-four original specimens of the barks used in the Pacific Islands in paper-making.

Folio, in portfolio.

Chillicothe, Ohio, The Mountain House Press, 1927. **£31 10s**

One of 200 copies only printed. Out of print and scarce.

The Fifth Book from the private press of Dard Hunter.

1009 **HUNTER** (Dard). Papermaking through eighteen centuries.

With frontispiece and 214 illustrations, portraits, title-pages, water-marks and scenes of stages in the process of paper-making.

Royal 8vo, buckram. New York, 1930. **£4 4s**

This fascinating work deals only with the early methods of paper fabrication and does not pretend to enter into the history of the numerous writing materials in

Paper Making and Paper Marks—*continued.*

Hunter (Dard)—*continued.*

use before the advent of paper. It aims to give the bibliophile an insight into the methods used by the old makers of paper, especially after the introduction of printing from movable types, and to interest the etcher, the engraver and the printer, as well as those engaged in the paper and water-marking trades. It is the most comprehensive work that has yet been issued on this particular phase of papermaking.

1010 **KOOPS.** Historical account of the substances which have been used to describe events, and to convey ideas from the earliest date to the invention of paper.
Printed on the first useful paper manufactured solely from straw.
Royal 8vo, calf.
London, Printed by T. Burton, 31, Little Queen Street, 1800. **£3 3s**

1011 ——— Second Edition. Printed on paper re-made from old printed and written paper.
With frontispiece representing "*The Egyptian papyrus*," and appendix printed on paper made from wood alone.
8vo, half calf. London, 1801. **£4 4s**

1012 **LACROIX** (A.). Historique de la papeterie d'Angoulême suivi d'observations sur le commerce des Chiffons en France.
8vo, wrappers. Paris, 1863. **£2 2s**

1013 **MIDOUX** (E.) & **MATTON** (A.). Etude sur les filigranes des papiers employés en France aux XIVe et XVe Siècles.
With hundreds of reproductions of watermarks.
8vo, wrappers. Paris, 1868. **£3 3s**

1014 **MOREIRA DE SA.** Vindicação da prioridade do fabrico de papel com massa de madeira, como descoberta Portugueza: sendo fabrico intentado no principio d'este seculo nas Caldas de Visella, na provincia do Minho, na fabrica da Cascalheira em S. João das Caldas, na margem esquerda do rio Visella.
8vo, wrappers. Braga, 1867. **£1 1s**

1015 **ONFROY** (H.). Histoire des Papeteries à la Cuve d'Arches et d'Archettes (1492-1904).
With illustrations.
8vo, half bound. Paris, 1904. **10s 6d**

1016 **PICOT** (C. Barbat). Specimens of very fine wood-filings, prepared for lithographical purposes.
The title-page is printed on this same filing by Barbat, lithographer in Chalon-sur-Marne.
Small 8vo, half morocco. Chalons-sur-Marne. 1836. **18s**

PART VI.

CALLIGRAPHY AND PALAEOGRAPHY.

1017 **ANDRADE DE FIGUEIREDO** (M. de). Nova Escola para aprender a ler, escrever et contar, offerecida a Dom Joâo V, Rey de Portugal. Primeyra parte (*all published*).

With engraving of the Royal Arms of Portugal, and view of Lisbon.

With portrait of Andrade and 45 plates of calligraphy, calligraphical ornaments, and alphabets.

Folio, old calf. Lisbon, Bernardo da Costa de Carvalho (1722).

(SEE ILLUSTRATION, OPPOSITE.) **£10 10s**

1018 **ANDUAGA Y CARIMBERTI** (Josef de). Compendio del arte de escribir por reglas y sin muestras.

With seven folding plates.

12mo, boards, leather back.

Madrid, Imprenta Real, 1805. **10s 6d**

Palau's *Manual* does not cite this edition.

1019 **BONET** (José). Manual de revisiones y cotejos de documentos sospechosos.

With facsimiles in text.

8vo, cloth. Barcelona, 1895. **10s 6d**

This work is a revision, by Bonet, of the work by Esteban Paluzie, entitled *Guia para los cotejos de letras*, containing valuable hints for the detection of forged documents.

1020 [**BOVET** (M. Alfred).] Catalogue de la précieuse collection d'autographes composant le cabinet de M. Alfred Bovet. Séries I-VI.

2 vols., 4to, wrappers. Paris, 1884. **£1 1s**

1021 **CEBALLOS** (Blas Antonio de). Libro historico y moral sobre el origen y excelencias del nobilissimo arte de leer, escrivir y contar, y su enseñanza.

Small 8vo, calf.

Madrid, Antonio Gonzalez de Reyes, 1692. **£10 10s**

Palau's *Manual*, Vol. II., p. 123. Cotarelo, No. 222.

This work is notable for its references to early writers, containing the names of many ancient scribes, as well as the author's contemporaries. Cotarelo states, in his *Bibliography of Spanish Calligraphy*, that "for this reason alone the writer deserves to be remembered and thanked by posterity."

From Andrade de Figueirido's Escola.
Lisbon, 1722.
See Item No. 1017.

Calligraphy and Palaeography—*continued.*

1022 **COLOMERA Y RODRIGUEZ** (Venancio). Paleografia Castellana.

With numerous facsimiles.

Small folio, green cloth boards, morocco back.

Valladolid, P. de la Llana, 1862. **£1 1s**

Palau's *Manual*, Vol. II., p. 235.

Of great utility to the student, containing hundreds of specimens of writing from the twelfth to the sixteenth centuries, with the corresponding transcript.

1023 **COTARELO Y MORI** (Emilo). Diccionario biografico y bibliografico de Caligrafos Españoles.

With numerous facsimile plates of specimens of calligraphy.

2 vols., royal 8vo, calf. Madrid, 1916. **£3 3s**

An interesting and useful work. The specimens of handwriting reproduced should be of special interest to collectors of autographs. In many cases biographies are given of the respective writers.

1024 **DANIELL** (Walter V.). Collectanea Napoleonica. Being a catalogue of the collection of autographs, historical documents, broadsides, caricatures, drawings, etc., relating to Napoleon I., and his time, 1769-1821. Formed by A. M. Broadley.

Illustrated with an unpublished portrait of Napoleon by Detaille and other reproductions.

8vo, boards. London, 1905. **10s 6d**

1025 **DE BRY** (J. T. and J. I.). Alphabeten und aller Art Characteren, so bey allen Nationen, in allerley Sprach in Brauch gewesen.

With 51 fine plates of alphabets engraved by the brothers de Bry.

Oblong 4to, old vellum. Frankfurt, 1596. **£15 15s**

1026 **DELITSCH** (H.). Geschichte der abendländlischen Schreibschriftformen.

With 88 full-page illustrations and 16 collotype plates reproducing about 400 script specimens.

8vo, cloth. Leipzig, 1928. **£2 2s**

The object of this book is to present the history of writing more from a practical than theoretical point of view. The author, who is in charge of the department of writing at the "Akademie für Buchgewerbe und Graphik" of Leipzig, traces in it the development of written characters from Roman times up to the nineteenth century, elucidating in a clear and comprehensible way the

Calligraphy and Palaeography—*continued.*

Delitsch (H.)—*continued.*

historical relations between the different styles as well as the chief characteristics of each single period. Beyond that, the author endeavours to initiate the reader into the technique of writing and the variety of written characters. The outstanding feature of the book is that the specimens of script are not reproduced by means of mere tracing or photography, yet all of them are rendered after drawings made by the author himself in faithful imitation of the originals. While the illustrations in works hitherto published are nearly all more or less liable to the state of preservation of their originals, the present book gives a careful selection of single characters, ligatures and passages of writing which, in point of clearness, leave nothing to be desired. The accompanying text is written to the same end, and determines each style of writing by emphasising its general characteristics as well as features of particular beauty. The work is based on many years' experience the author has had in this special branch of the graphic arts, an experience enlarged by extensive studies made in several collections in this country and abroad.

The result is a book interesting in more than one way for the history of writing and appealing to the historian, craftsman, and letter-designer alike. The concluding index with its short explanations makes the book also a most valuable work of reference.

1027 [**FILLON** (M. B.).] **TOURNEUX** (Maurice). Tables des facsimilés de la collection d'autographes, réunis par B. Fillon.

4to, wrappers. Paris, 1891. **7s 6d**

Presentation copy from Maurice Tourneux. One of 50 copies on special paper.

1028 **HEAL** (Ambrose). The English Writing-Masters and their Copy-Books, 1570-1800, a Biographical Dictionary and a Bibliography. With an historical introduction on the development of English Handwriting by Stanley Morison.

With 81 collotype plates comprising 23 portraits of the Masters and 88 specimens of their Hands and one photogravure.

Small folio, half buckram. London, 1931. **£5 5s**

Since the middle of the eighteenth century no book has been produced giving an adequate account of our native pen-men or making any collective representation of their work, and it is to fill this gap that Mr. Ambrose Heal has compiled this record of the work of over 450 writing-masters. In doing so he has recorded the development of the English hand from the break-away from the monastic scriptoria down to the domination of the commercial hand of the nineteenth century.

In an introductory essay Mr. Stanley Morison sketches the history of English handwriting and analyses the development which the reader can himself follow in the reproductions of specimen-pages from copy-books. The main part of the book is divided into two sections: first, biographies of the writing-masters; secondly, a bibliographical description of their copy-books.

This work, issued in a limited edition, should appeal to the collector of fine printing and the student of typography and calligraphy.

Calligraphy and Palaeography—*continued.*

1029 **LHOMER** (Jean) and Pierre **CORNUAU.** Tableaux des personnages célèbres de la Révolution Française du Consulat et de l'Empire. Introduction de Raoul Bounet.

With numerous illustrations and facsimiles.

8vo, original wrappers. Paris, 1929. **5s**

THE FIRST EDITION OF "THE HONOUR OF SCRIBES."

1030 **MADARIAGA** (Pedro de). Libro subtilissimo intitulado honra de escrivanos.

First Edition. With woodcut heraldic device on title, and author's portrait on verso.

12mo, light brown crushed morocco, gilt panelled back with red and green labels, inside dentelles. [Lower margin of title-page cropped; last two leaves repaired.]

Valencia, Juan de Mey, 1565.

(SEE ILLUSTRATIONS, OPPOSITE.) **£75**

Not mentioned by Serrano y Morales in his *Diccionario de Impresores Valencianos*. Palau's *Manual*, Vol. V., p. 9. Cotarelo, No. 625.

The extreme rarity of this book, and the importance of its subject-matter, prompted Antonio de Sancha to print a second edition of it in Madrid in 1777.

The author was a native of Arratia, and was born probably in 1537. He was of aristocratic lineage, and spent his early youth in study. Little is definitely known of his biography, but it is assumed, from his own remarks, that he must have served in the Spanish Army in Italy and Spain. It is almost certain, too, that he was a pupil of Iciar in Saragossa. Madariaga's chief object was to devise a simple means of teaching calligraphy which could be written quickly and with more liberal scope for an individual style. He was, in the words of Cotarelo, "a revolutionary in the art."

1031 **MORISON** (Stanley). The writing book of Eustachio Celebrino of Udine.

Facsimile edition in collotype of Celebrino's Manual of learning to write the Mercantile Hand, preceded by a note on Calligraphy.

With seven illustrations.

8vo, cloth. Paris, 1928. **£3 3s**

One of 125 copies.

We wish to draw attention to the singularly beautifully little book brought out in 1525 by the able craftsman who cut the blocks for the more famous, though not more beautiful books by Arrighi and Tagliente, but who is practically unknown as a calligrapher in his own right. And not without cause: only two copies of his work have come down to us. It is a charming eight page demonstration of the method of learning the mercantile script as used in the counting houses of Lombardy and elsewhere during the first half of the sixteenth century. Complete alphabets are given, specimens of text, an admirable engraving of a scribe's instruments and a title-page device of the writer's hand tracing the name Celebrino. To the facsimile there is prefaced a lengthy introduction in which Mr. Stanley Morison collects a number of references to the scribe and discusses his script.

LIBRO SVBTILISSIMO INTITVLADO HONRA DE Escriuanos. Compuesto y experimentado por Pedro de Madariaga Vizcayno.

Visto y examinado.

See Item No. 1030.

Calligraphy and Palaeography—*continued.*

1032 **MORISON** (Stanley) and M. **DENUCE.** The Writing Book of Mercator.

Facsimile edition with introductory matter by M. Denucé and Stanley Morison.

8vo, cloth. About 80 pages including the facsimile.

Paris, 1929. **£3 3s**

Gerardus Mercator, whose name is familiar to the expert cartographer and the schoolboy as the author of a *projection* which has attained universal acceptance, also won fame in his own day as a calligrapher. His merits as a geographer, however, has so overshadowed his other activities that many students of his maps will be interested in a reproduction of his writing book. To amateurs of calligraphy his *Theatrum* is known by reputation as a practical, beautiful and individual work. Unfortunately its rarity has narrowed Gerard's fame as a scribe. The reproductions are preceded by a bio-bibliographical introduction by M. Denucé and an estimate of Gerard's importance as a calligrapher by Mr. Stanley Morison, who also compares his scripts and his book with those of his predecessors. The influence of his script upon map-making and decoration is also dealt with.

The edition is limited to 150 copies.

1033 **MORISON** (Stanley) and Henry **THOMAS.** Andres Brun, Calligrapher of Saragossa. Some account of his life and work.

With facsimile of the surviving text and 48 facsimile plates in collotype of his two writing books 1583 and 1612.

Small folio, cloth. Paris, 1929. **£5 5s**

Only 150 copies printed. Incorporating a facsimile of Brun's *Arte muy Provechosa para aprender de escrivir.*

Modern appreciation of beautiful writing has, not without discrimination, shown a preference for Italian work of the XVIth century, though there is little question that the contemporary calligraphers of France and Spain were not behind those of Italy in the standard of their penmanship.

The Spanish calligrapher, Içiar, though he followed Italian principles closely, nevertheless preserved much individuality and with the collaboration of exceedingly able engravers, improved greatly upon his Italian preceptors both in decorative inventiveness and in variety of calligraphic technique and facility. So rich and various are Içiar's plates that it would be pardonable to claim that they are unequalled : such indeed has been given as the considered judgment of collectors and students. That this opinion is exaggerated and based upon insufficient evidence, is borne out by the facsimile now offered.

This Writing Book has remained unknown for more than three hundred years. Mr. Stanley Morison has the good fortune to re-discover the complete copy in the Kunstgewerbe Museum in Berlin, and we believe that the reproduction of Brun's book in exact facisimile is something more than an obligation to offer widespread acquaintance to a fine work of art through the medium of this Press which is so notoriously interested in calligraphy and typography.

The facsimile edition is prefaced with a bibliographical introduction by the well-known authority on Spanish printing, Dr. Henry Thomas, of the British Museum. Mr. Stanley Morison's note on the calligraphy introduces the reader to Brun's magnificent plates.

Most of the plates are printed in black, but no less than nine as well as the

Calligraphy and Palaeography—*continued.*

Morison (S.)—*continued.*

sumptuous title-page bordered with remarkably fine arabesques, are printed in scarlet. The writings shown comprise, besides alphabets of handsome majuscules and minuscules in classic, gothic and semi-gothic styles, a set of fine chancery hands and bastardas varied with splendid arabesques, fleurons and entrelacs.

In view of the fact that only one complete copy of the original book is known to exist, its facsimile reproduction is a service of the first importance to scholars of Spanish as well as to those practising calligraphy, typography and illumination.

1034 **MORITZ** (B.). Arabic Palaeography, a collection of Arabic texts from the first century of the Hidjra till the year 1000.
With 188 plates.
Folio, in original portfolio. Cairo, 1905. **£13 13s**

1035 **MUNOZ Y RIVERO** (Jesus). Manual de paleografia diplomatica Española de los siglos XII al XVII.
With numerous facsimiles.
8vo, half bound. Madrid, 1880. **10s 6d**
Palau's *Manual*, Vol. V., p. 267.

1036 **PALAFOX Y MENDOZA** (Juan de, Bishop of Osma). Breve tratado de escrivir bien, y de la perfecta Ortografia.
FIRST EDITION. Small 8vo, half calf.
Madrid, Maria de Quiñones, 1662. **£5 5s**

Palau's *Manual*, Vol. VI, p. 17, only cites this Cotarelo's (No. 815) copy of this edition. Not in Salva.

The work was reprinted at Saragossa in 1679, and Granada in 1704; and is of particular interest, in view of the identity of the author. It was an unusual subject for Palafox to deal with; the vast output of his publications dealing principally with theological questions, and the many contentions with the Church, in which he played an important part as the famous Bishop of Puebla in Mexico.

1037 **PALATINO** (Juan Bautista). Libro nel qual s'insegna à scrivere ogni sorte lettera, con le sue regole, et misure, et essempi: et con un breve, et util discorso de le cifre; Riueduto nuouamente, et corretto dal proprio Autore. Con la givnta di qvindici tavole bellissime.
8vo, half calf. Roma, Antonio Blado Asolano, 1547. **£4 4s**

1038 **PALUZIÆ Y CANTALOZELLA** (Esteban). Paleografia Española.
With full-page portrait of the author.
Folio, calf. Barcelona, 1846. **£5 5s**

Palau's *Manual*, Vol. VI, p. 27. This work is now very scarce, and in spite of the researches made by later palaeographers, is still regarded as a standard work on the subject. It is a facsimile production, the text being in the author's writing,

(Continued over)

Calligraphy and Palaeography—*continued.*
Paluziæ y Cantalozella (Esteban)—*continued.*

with transcripts from innumerable manuscripts in every period of writing, which are likewise reproduced in facsimile.

The book is valuable to the student of Spanish palaeography, incorporating a short history of the art of writing; an essay by Luis José Velazquez on the alphabets of unknown letters found on ancient Spanish coins and medals; an extract from Juan Bautista Erro's *Alphabet of the original Spanish language*: a dictionary of Roman contractions, and Roman, Gothic, Arab, Hebrew and Christian inscriptions; and excerpts from other works on palaeography by Cristobal Rodriguez, Esteban de Terreros, and Andres Merino.

1039 **RALERO Y PRIETO** (Lazaro). Tratado de revision de letras, firmas y documentos sospechosos y falsos.
FIRST EDITION. 8vo, wrappers, uncut.
Madrid, Victoriano Hernando, 1860. **10s 6d**

Not cited in Palau's *Manual.*

1040 [**RONSARD.**] **CHAMPION** (Pierre). Pierre de Ronsard et Amadis Jamyn, leurs autographes. With 22 plates of facsimiles.
4to, wrappers. Paris, 1924. **15s**

1041 **TAGLIENTE** (Giovanni Antonio). Arte de lo excellente scrivere de diverse sorti de litere.

Illustrated with numerous woodcuts of ornamental writing, some in white on a black ground, and full-page cut of pens and other writing implements.

Small 4to, morocco gilt, g.e. Vinegia, 1536. **£18 18s**

1042 ——— Another Edition. With numerous plates of calligraphy.
Small 4to, boards. Venice, Francesco Rampazetto, 1562. **£7 7s**

Bound in with the above, several leaves of calligraphy plates, from the works of Juan de Yciar, 1548.

1043 **TORIO DE LA RIVA** (Torquato). Arte de escribir por reglas y con muestras, segun la doctrina de los mejores autores. Acompañado de unos principios de aritmética, gramatica y ortografia Castellana.
With more than 50 plates.
SECOND EDITION. 8vo, calf.
Madrid, viuda de Joaquin Ibarra, 1802. **£3 3s**

Salva (citation to first edition), No. 2411. Palau's *Manual*, Vol. VII., p. 47.

The author was a calligrapher to the King of Spain, and an economist. His history of the art of writing contains a great deal of information on the most notable system of calligraphy in theory and practice. This is followed by treatises on arithmetic, coinage, grammar, syntax, orthography, and a curious chapter entitled *Urbanity and Courtesy of the Christian*, which sets forth a rule in twelve "lessons," such as "the cult of the Divine," "respect for parents and elders," "dealings between inferiors and superiors," "on cleanliness," modesty, conversation, amusements; finishing up with the maxim that "Decency consists in conforming to the circumstances of the person, place and time."

PART VII.

BOOKS ON ART.

ART COLLECTIONS AND GALLERIES.

1045 **ADAM** (Patrick W.). "Interior" Paintings, with an Introduction and Biographical Note by P. J. Ford.

Illustrated with 12 coloured and 17 photogravure reproductions of his work.

4to, original half vellum, t.e.g. Glasgow, 1920. **£2 2s**

1046 **ALBA** (Duke of). Catalogue of the Portrait-Miniatures belonging to the Duke of Berwick and Alba, by Don Joaquin Ezquerra del Bayo (in Spanish).

With 33 plates (13 in colour) of the most important miniatures.

Small folio, bound in leather gilt. Madrid, 1924. **£3 3s**

This catalogue of 180 pages has been privately printed for the Duke of Berwick and Alba and richly illustrated, to make his collection of portrait miniatures known to the general public. The collection is naturally especially rich in portraits of the Stuart family, and comprises among the artists the following names: Bell, Bourton, Bozzolini, Comte, Corbet, Carro, Fontenay, De Craene, Doubois, Engleheart, Garneray, Isabey, Lens, Marras, Pommayrac, Rivero, Singry, Thomson, Valentino, West.

We are the sole agents for the sale of the Duke of Alba's Catalogue of Portrait Miniatures (outside Spain).

1047 [**ALBA AND BERWICK** (Duke of).] **BARCIA** (A. M. de). Catalogo de la Coleccion de Pinturas del Duque de Berwick y Alba.

With 32 large plates of paintings by Titian, Goya, Nattier, Murillo, Velasquez, Rembrandt, Rubens, Ruysdael, etc.

Folio, wrappers. Madrid, 1911. **7s 6d**

A remarkably fine production sold at an incredibly cheap price.

1048 [**BENSON COLLECTION.**] Catalogue of Italian Pictures at 16, South Street, Park Lane, London, and Buckhurst in Sussex.

Collected by Robert and Evelyn Benson.

Illustrated with 84 reproductions.

4to, original half vellum, uncut, t.e.g.

London, Privately Printed at the Chiswick Press, 1914. **£31 10s**

One of 125 copies printed on hand-made paper of this illustrated edition.

Books on Art: Art Collections and Galleries—*continued.*

1049 [**BENSON COLLECTION.**] Catalogue of Italian Pictures at 16, South Street, Park Lane, London, and Buckhurst in Sussex.

The Unillustrated Issue.

4to, original buckram, uncut, t.e.g.

London, Privately Printed at the Chiswick Press, 1914. **£1 10s**

PRIVATELY PRINTED IN 100 COPIES ONLY.

1050 **BLOCHET** (E.). Les Peintures Orientales de la Collection Pozzi.

With 65 plates of Oriental Miniatures (9 in colour).

4to, cloth gilt. Paris, Privately Printed, 1931. **£7 7s**

One of 100 copies only privately printed.
Maggs Brothers have been entrusted with the sole sale of this work.

1051 **BRITISH MUSEUM.** Catalogue of Prints and Drawings in the British Museum.

5 vols., thick royal 8vo, original cloth.

London, 1870-1883. **£4 10s**

1052 [**BRITISH MUSEUM.**] **DODGSON** (Campbell). Catalogue of early German and Flemish woodcuts preserved in the Department of Prints and Drawings in the British Museum.

2 vols., 8vo, cloth. London, 1903 and 1911.

Together with:

Lauter (A.). Index to Dodgson's Early German and Flemish woodcuts.

With a concordance to Schreiber's Manuel.

8vo, cloth. Munich, 1925. **£5 5s**

Scarce and out of print. Invaluable to the Incunabula collector.

1053 [**BRITISH MUSEUM.**] **ANDERSON** (William). Descriptive and Historical Catalogue of a collection of Japanese and Chinese Paintings in the British Museum.

With 31 full-page plates.

Royal 8vo, original cloth, uncut. London, 1886. **£8 10s**

1054 [**COATS' COLLECTION.**] Catalogue of the Collection of Pictures of the French, Dutch, British and other Schools. belonging to W. A. Coats.

138 plates.

Thick 4to, half levant morocco, t.e.g. Glasgow, 1904. **£27 10s**

One of 200 copies printed for private circulation only.

Books on Art: Art Collections and Galleries—*continued.*

1055 [**COOK COLLECTION.**] Catalogue of the Art Collection formed by the late Sir Francis Cook, of Doughty House, Richmond. By Cecil H. Smith and C. Amy Hutton.

44 plates.

2 vols., 4to, full morocco, g.e.

London, Printed for Private Circulation, 1908. **£5 5s**

Part I. Italian Majolica, etc.; Silversmith's Work; Metalwork; Knives, Forks; Spoons; Watches; Enamels; Jewels; etc., etc.

Part II. Greek, Etruscan and Roman Antiquities, Rings and Engraved Gems, etc.

A MAGNIFICENT LARGE PAPER COPY WITH PROOF ENGRAVINGS.

1056 **COUCHE** (J.). Galerie du Palais Royal gravée d'après les Tableaux des differentes Ecoles qui la composent; avec un abrégé de la vie des peintres & une description historique de chaque tableau par Mr. l'Abé de Fontenal, dediée à S.S.A. Monseigneur le Duc D'Orleans.

Engraved title by Aubert, dedication with fleuron by Choffard engraved by Guttenberg, and 355 magnificent plates, after various pictures, engraved by Aliamet, Alex, Baquoy, Copia, Couché, Delaunay, Duplessi-Bertaux, Gaucher, Giraud, Halbou, de Longueil, Patas, Saint-Aubin, Simonet, and others.

ONE OF THE FEW COPIES ON LARGE PAPER (Papier Columbier) WITH THE PLATES IN PROOF STATES, and with the descriptions printed separately on "Papier de soie."

3 vols., large folio, in a magnificent binding of crimson morocco, beautiful gold floral dentelle border on sides, gilt backs, gilt edges.

Paris, 1786-1808. **£125**

A superb copy and extremely rare in this beautiful state.

1057 [**DE RIDDER COLLECTION.**] The Collection of Pictures of the late Herr A. De Ridder in his Villa at Schönberg, near Cronberg in the Taunus. Catalogued and described by Wilheim Bode. Translated by Harry Virgin.

85 plates.

Large 4to, original roxburghe, t.e.g. Berlin, 1913. **£10 10s**

One of 100 copies privately printed.

1058 [**GOLDMAN COLLECTION.**] The Henry Goldman Collection of Paintings and Sculptures, by W. R. Valentiner.

22 large plates.

Large 4to, half crimson morocco, t.e.g.

New York, Privately Printed, 1922. **£31 10s**

One of 200 copies printed for private circulation.

Books on Art: Art Collections and Galleries—*continued.*

1059 [**HESELTINE COLLECTION.**] Original Drawings by British Painters in the Collection of J. P. H.

With 55 illustrations of the works of R. P. Bonington, E. F. Burney, J. Constable, J. S. Cotman, E. T. Daniell, J. Downman, T. Gainsborough, Sir J. Reynolds, J. M. W. Turner, Sir D. Wilkie, etc., etc.

Small 4to, half buckram, uncut. London, 1902. **£3 10s**

1060 [**HESELTINE COLLECTION.**] Original Drawings by Rembrandt in the Collection of J. P. Heseltine.

With 80 illustrations reproduced.

Small 4to, boards. London, Privately Printed, 1907. **£7 15s**

1061 [**HESELTINE COLLECTION.**] John Barley and his Pupils, W. Mulready, J. Linnell and W. Hunt. Original Drawings in the Collection of J. P. H.

With 18 illustrations.

Small 4to, boards. London, Privately Printed, 1918. **£5 5s**

1062 [**HESELTINE COLLECTION.**] Trifles in Sculpture: From the Collection of J. P. H.

Illustrated with 32 plates of famous Bronzes, Jewels, Terra-Cottas, and other artistic treasures from this collection.

Small 4to, original boards.

London, Privately Printed, 1916. **£4 15s**

Only a few copies printed.

1063 **HODGKIN** (John Eliot). Rariora. Being notes of some of the Printed Books, Manuscripts, Historical Documents, Medals, Engravings, Pottery etc., collected (1858-1900) by John Eliot Hodgkin, F.S.A.

Profusely illustrated with numerous plates, facsimiles of autographs and early printed matter, etc.

3 vols., 4to, cloth. Derby, Privately Printed, 1902. **£4 4s**

1064 [**HODGKINS COLLECTION.**] Photographs of a Private Collection of Portrait Drawings of the English School, by Richard Cosway, John Downman, Henry Edridge, and others.

60 portraits.

Folio, full levant morocco gilt, uncut, t.e.g.

London, 1902. **£14 14s**

One of 100 copies privately printed.

Books on Art: Art Collections and Galleries—*continued.*

1065 [**HOLFORD COLLECTION.**] Catalogue of the Holford Collection.

Illustrated with 101 plates, selected from 12 illuminated manuscripts at Dorchester House and 107 pictures at Westonbirt in Gloucestershire.

4to, cloth, t.e.g.

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A large number of works dealing separately with individual aspects of French sculpture of the twelfth and thirteenth centuries have already been published. The notable works by Robert de Lasteyrie and Dr. Wilh. Vöge may be cited together

Books on Art—*continued.*

Aubert and Vitry—*continued.*

with various monographs each dealing with one of the important cathedrals such as those of Chartres, Amiens, Rheims, Bourges and so forth. These publications have established the dates at which the various portions of these buildings were carried out, while the works of Emile Mâle have revealed their profound significance and explained their didactic and symbolic function. Various collections of plates, reproduced either from photographs of the originals or from the plaster casts of the Trocadero Museum have placed valuable and extensive material at the disposal of the student. The lectures delivered by André Michel at the Ecole du Louvre traced the evolution of French sculpture throughout the Middle Ages. These lectures have not, unfortunately, been published except in the form of brief summarises in a few vital chapters of the same author's *Histoire générale de l'art.*

In the section of the Pantheon Series devoted to French sculpture the aim is to give a selection of the most expressive monuments which are so various and considerable in number as to furnish material for a whole library of photographs. In order to serve the best interests of the scholar and an eclectic public this section has been planned and directed by Monsieur Paul Vitry. Himself the successor of André Michel as keeper of sculpture of the Middle Ages and the Renaissance at the Louvre, he is the author of one of the most complete collections of *Documents de sculpture françoise du Moyen âge* and the well-known portfolio dealing with the sculpture of the Cathedral of Rheims. Under his pre-eminent editorship the photographic material published will be accompanied in each case by topographic and iconographic descriptions thus determining the date and significance of each object. This part is preceded by an ample commentary, thus providing each book in the series with its historic and aesthetic evolution of French sculpture such as has never yet been attempted on so magnificent a scale.

The volume which deals with the Romanesque origins and carries the history of French sculpture up to the middle of the twelfth century has been entrusted to Monsieur Paul Deschamps, keeper of the department of sculpture at the Trocadero Museum. This volume is in active preparation.

The origins of Gothic sculpture, covering the period 1150 to about 1220, have been dealt with by Monsieur Marcel Aubert, assistant keeper of the department for sculpture of the Middle Ages and the Renaissance at the Louvre. He is also professor at the Ecole des Chartes and director of the *Société française d'archeologie.* Beginning with the royal gateway of Chartres and ending up with the doorway of Notre-Dame de Paris, he traces the evolution from Romanesque art to monumental Gothic sculpture.

Monsieur Paul Vitry has himself written the volume which covers the golden age of Gothic art. This period coincides with the reign of Saint Louis, 1225 to 1270. It is the era during which the portals of the Cathedrals of Paris, Chartres, Amiens and Rheims brought forth those incomparable ensembles of magnificent and touching figures which, though severe in style at the beginning, developed by the time of the death of Saint Louis into the greatest masterpieces expressive of the life of the period.

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Owing to the fact that in the present publication pre-eminence has been given to the artistic and aesthetic problems—in fact they have been the author's point of departure—an entirely new conception of the characteristics of these five centuries has been arrived at. It must be stressed that this particular period differs essentially from all the later epochs of Indian art. Between the years 300 B.C. and 200 A.D. there are three distinct phases which do not by any means exist haphazard but follow upon one another in accordance with definite and clearly defined principles. There is an early phase full of confusion and contradiction. Upon this era follows the period of efflorescence in which its sculpture is homogeneous and powerful and finally the late phase shows, in form as well as in outlook, a certain luxuriance and extravagance.

Whereas the author has made aesthetic considerations the basis for his study of this period in the first part of his work, he has given predominance to the strictly historical outlook in the second half of the present publication. The chapter concerning Indian sculpture in the North-Western districts is based upon the most recent excavations and offers an attempted solution concerning the origin and evolution of this strange and influential art which is so complex in itself. The widest interest, extending beyond the circles of those concerned with Indian art as specialists to all those concerned with Buddhist art, will be aroused by the section devoted to the representation of Buddha in North-Western and Southern India because this part of the book contains the most surprising results.

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An anastatic reprint of the original scarce First Edition of 1821. The First Edition used to bring £10 on the book market. Cicognara's library is now in the Vatican Library. Cicognara might be termed an *Italian Brunet* as it describes with exact collations no less than 4,800 illustrated Italian books of the XVI-XVIIIth centuries.

Count Cicognara (1767-1834) was an enthusiastic collector of illustrated books relating to art, archaeology, numismatics, classical authors, and voyages. The catalogue of his library, which in 1824 was incorporated in the Vaticana, may be considered as something like the Italian Brunet. The 4,800 entries contain for the most part notes on the contents, prices, editions, collations, and other particulars that may be of any interest to the collector or bibliographer. There is, indeed, no other work from which better information may be gained about the Italian illustrated books of the XVIth to the XVIIIth century, so highly esteemed in our days.

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The history of Venetian Baroque painting, less familiar than that of the classical period and of the Settecento, is none the less very attractive and has not so far been made the subject of a comprehensive study. Within a few decades three artists of overwhelming creative force had been active in Venice—Titian, Paolo Veronese and Tintoretto—whose work was an almost inexhaustible source of fruitful inspiration. There followed an age of mannerism; and then a revival of artistic energy in Italy made Caravaggio the leader of a new movement in painting, and Borromini the great force in the creation of a new architecture. These two culminating personalities of the Baroque passed their mature years in Rome though sprung from a northern stock which had inspired a resistance to classicism throughout upper Italy from Como to Venice.

Soon Venice itself was the scene of a new artistic ferment: Domenico Feti from Rome, Johann Lijs from Germany, Bernardo Strozzi from Genoa and many other artists came to study there—Rubens and Velasquez, too, were there for a while—and fell under the spell of Venice, and stayed to work in the city of their choice like the truest of her sons to the end of their lives. The attractions of the new art overcame the initial obstacles which at first threatened its development; and gradually it coalesced with the local tradition which was being modestly maintained by Alessandro Varotari, called Padovanino.

Varotari may be said to belong to the school of Titian on account of his association with his fellow-townsman Damiano Mazza, who was a pupil of the master himself. Padovanino was a relic of the Cinquecento in the seventeenth century, and an artist who was incapable of sustained creative flights; but his practice and his example turned the attention of his contemporaries to the past and taught them to reverence its achievements.

The most susceptible to the new influence was Girolamo Foralono, whose pupil Gregorio Lazzarini has the distinction of instructing Giambattista Tiepolo. While this tendency towards a new formal clarity became increasingly pronounced, a glorious future was being quietly assured. A host of conspicuous talents arose from the fertile Venetian soil: the Genoese Lanzetti, who sponsored Carl Loth in Munich, Antonio Zanchi from Este, Molinari and many more; while in the inspired art of G. B. Piazzetta the new movement in painting reached its apogee. Along side these names are others hardly less interesting and significant: Sebastiano Mazzoni, who anticipates Sebastiano Ricci, Antonio Carneo, the precursor of Bom-

Books on Art—*continued.*

Fiocco (G.)—*continued.*

belli, whose pupils were Fra Galgario and Nicolo Grassi, and G. B. Pittoni. All find their place in the luminous panorama of Venetian baroque and post-baroque painting that Giuseppe Fiocco here spreads out before us.

Guiseppe Fiocco, who is the Professor of the History of Art in the University of Florence, has an international reputation as a connoisseur of Venetian painting; and this work will appeal alike to lovers and to students of Venetian art, for it is no easy task to bring discipline and clarity into this confused and often misrepresented chapter of Italian art. A wide survey of Venetian eighteenth-century painting, of the last enchanting flower of the seemingly inexhaustible fertility of Venice, of Tiepolo and Guardi, concludes this volume whose value and charm is enhanced by illustrations.

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Books on Art—*continued.*
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The study of French mediaeval painting dates from comparatively recent times, for it was not until the reign of Louis-Philippe that certain investigators turned their attention to this branch of French art. At the beginning of the present century the excellent works of L. Delisle, Haseloff, Durrieu and H. Martin began to introduce a little order into the study of manuscript illumination, while other experts, such as H. Bouchot, H. de Loo, P. Vitry, J. Guiffrey and P. Marcel, devoted their attention more especially to the easel-paintings. Lastly, in 1904, there came the exhibition of French primitives, which marked an important stage in the history of this subject.

Despite the above studies, however, there was still no work which dealt in a comprehensive manner with French Gothic painting in the fourteenth and fifteenth centuries and combined a study of the evolution of fresco and easel-painting with that of manuscript illumination, which latter ought not to be treated separately from the other two. M. P. A. Lemoisne has endeavoured to fill this gap with the volume which he has written for the *Pantheon Series.*

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M. Lemoisne's volume is the latest addition to the Pantheon series and in order to give the reader an idea of its quality we cannot do better than quote the following extract from an article by Mr. Roger Fry written for the *Nation and Athenaeum* regarding other volumes of the same series :—" These admirable publications, strike rather a new note in works on art-history. They adhere to a mean between the extremely costly and magnificent works filled with coloured reproductions which have appeared of late and the ordinary art-history illustrated with half-tone blocks. They are quarto volumes, extremely well printed and got up. They are written, as the above list shows, by some of the best authorities on the respective subjects, and in each volume the text is followed by about a hundred full-page collotype reproductions, but without any attempt at colour. Everything therefore has been planned to give the student of art the utmost available material without running into undue expense."

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The evolution of this movement leads to Correggio who, at the end of the century, surpassed his contemporaries as Leonardo has surpassed his own at the beginning. Correggio provides the link to the Baroque style. He created problems which had hitherto been alien to the art of painting. He attacked the problem of light and shade which he loved for their own sake, in an altogether new manner.

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(Continued over)

Books on Art—*continued.*

Rinaldis (Aldo de)—*continued.*

and Rome had solved most of the problems which beset their path long before the Neapolitans realised that painting meant something more than the mere repetition of stereotyped figures set in uncomfortable attitudes.

It is perhaps for this reason that the study of Southern Italian art has hitherto been somewhat neglected. It is true that Naples produced no pioneer in the sense that Giotto was a pioneer; but, on the other hand, the history of Neapolitan painting forms, as it were, an important and significant epilogue to the history of painting in other parts of Italy, Raphael, Titian, Michelangelo, Correggio, had already produced their great masterpieces : Giorgio Vasari, the historian, had said that nothing more remained to be done in art.

But from the point of view of the painters of Southern Italy there was much more to be done. The forms of art which had been perfected in the north had to be modified to suit the livelier temperament and warmer climate of the south. They had to be transformed into a vehicle for expressing the joyous things of this world as well as the spiritual things of the world to come. They had to be moulded to portray with startling, almost theatrical realism the livid hues of death and all the gruesome details of a martyrdom or an assassination. The art of Naples and the surrounding districts was thus in a sense a digest of the art of other regions seen through southern eyes; enlivened on the one hand, by sheer sensuous enjoyment and on the other, sternly repressed by the leaders of the Counter-Reformation; a phase of Italian art growing on Italian soil that was yet under the influence of Arragon and Spain.

Signor Aldo de Rinaldis, who has undertaken the task of writing the history of this most interesting phase of Italian art, is a scholar of repute, and holds an important position in the State Department responsible for the preservation of works of art in southern Italy. He is thus in a position to speak with the voice of authority and has already published a series of monographs on most of the principle artists who flourished in Naples. In the present volume he deals with the many and diverse factors which, each in its own way, played a part in shaping the Neapolitan school, and traces the development of art during the half-century that witnessed the triumphs of Battistello Caracciolo, Massimo Stanzione, Bernardo Cavallino, Luca Giordano, Salvator Rosa, and many another artist whose works are numbered among the treasures of our great collections. The history of Italian painting is not complete without a history of its Neapolitan epilogue.

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Folio, cloth boards. Madrid, 1919. **£2 2s**

The author gives an interesting sketch of the history of metalwork, dating from 900 B.C., and the earliest Celtic influence on the iron industry in Spain. He traces the influence of other invading races, such as the Romans, Goths, and Arabs, and describes how art in metalwork was evolved from the purely utilitarian objects that were first fashioned from iron. The illustrations show some interesting early wrought-iron candelabra, grilles, weapons, keys, etc.

1231 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** III. **Spanish Fans.** Ezquerra del Bayo (Joaquin). Exposicion de El Abanico en España.
With 100 pages of text and 67 full pages of coloured and photographic plates.
Folio, boards. Madrid, 1920. **£2 2s**

The first forty-six pages of text contain valuable data for the history of the fan. The illustrations include exquisite specimens from the collections of the Queen of Spain and other Spanish ladies and gentlemen. There are numerous reproductions in colour of beautiful examples of eighteenth- and nineteenth-century work: in miniatures, painted panels, lace, ivory, filigree, etc.

Books on Art—*continued.*

1232 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** IV. **Prehistoric Spanish Art.** Tormo (Elias). Exposicion de Arte Prehistorico Español.

With 78 pp. of text and 26 photographic and colour plates.
Folio, boards. Madrid, 1921. **£1 10s**

This catalogue contains a very instructive introduction on Spanish prehistoric art; and full descriptions of the various examples of paleolithic, neolithic, and other prehistoric art discovered in the caverns of ancient Cantabria. Amongst the specimens and fragments exhibited were prehistoric maps, paintings, and drawings of persons, idols, and animals.

1233 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** V. **Spanish Drawings.** Boix (Felix). Exposicion de Dibujos 1750 à 1860. Catalogo ilustrado por Felix Boix.

With 61 full-page plates and 146 pp. of text.
Folio, boards. Madrid, 1922. **£2 2s**

Part I of the text contains an interesting historical description of the most famous world collections of drawings, from the Renaissance to the nineteenth century. Part II describes fully the Spanish drawings in the Exhibition, with biographical notes on the artists. The reproductions, a few of which are in colour, include some fine specimens of Goya's and Carmona's drawings.

1234 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** VI. **The Art of the Goldsmith and Silversmith in Spain.** Artiñano (Pedro M. de). Catalogo de la Exposicion de Orfebreria civil Española.

With 163 pp. of text and 42 plates.
Folio, cloth boards. Madrid, 1925. **£2 2s**

This fascinating Exhibition comprised over twelve hundred items, expressive of the goldsmith's and silversmith's art in Spain, from before the Christian era to the nineteenth century. Some interesting early Phœnician ornaments, Roman cups, and Gothic jewels are illustrated, in addition to Arab and Spanish swords and ornaments of the Middle Ages. There are also reproductions of some beautiful examples of the repoussé work of the Spanish Renaissance and successive centuries. The text comprises a most interesting description of the typical precious metal work of the various periods in Spanish history, and the influence of the Arabs on applied art in Europe as exemplified by the existing treasures in Spain. There is a valuable addition to the text in the form of an illustrated list of the " hall-marks " to be found on early Spanish silver, with their corresponding period and town.

1235 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** VII. **The Child in Spanish Art.** Exposicion de Retratos de Niño en España.

With 94 pp. of text and 50 plates.
Folio, boards. Madrid, 1925. **£2 2s**

The text includes two introductory articles on the Child in Spanish Art, by Antonio Mendez Casal and Julio Cavestany; and full descriptions of the exhibits, with biographical notes on the artists, who were not all of the Spanish school. The Exhibition included some miniatures, drawings, and sculptures. Some of the charming reproductions of these engaging subjects are in colour.

Books on Art—*continued.*

1236 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** VIII. **St. Francis of Assisi in Art.** Exposicion Franciscana.

With 154 pp. of text and 61 plates.

Folio, cloth boards. Madrid, 1927. **£1 15s**

This Exhibition, which was held to commemorate the seventh centenary of St. Francis of Assissi, comprised over three hundred exhibits, lent by the King of Spain, a number of Spanish convents and monasteries, and private collectors. The items include some of the innumerable portraits of the Saint, breviaries, autographs, chalices, crucifixes, furniture, and textile associated with the Founder of the Order.

1237 **SOCIEDAD ESPANOLA DE AMIGOS DE ARTE'S PUBLICATIONS.** IX. **Exposicion del Antiguo Madrid.** Catalogo General ilustrado.

With 70 plates.

4to, boards. Madrid, 1926. **£2 2s**

An interesting monograph on old Madrid, its historical and artistic interests, etc.

The plates are reproductions of famous paintings of the sites and objects previously described.

1238 **STEWART** (Basil). Subjects Portrayed in Japanese Colour-Prints. A Collector's Guide to all the Subjects illustrated, including an exhaustive account of the Chiushingura and other famous Plays, together with a Causerie on the Japanese Theatre.

With 22 illustrations in colour and 270 reproductions.

Folio, half cloth. London, 1922. **£3 3s**

1239 **STRICKLAND** (Walter G.). A Dictionary of Irish Artists.

Illustrated with 150 portraits, etc.

2 vols., thick 8vo, original cloth, uncut. London. 1913. **£3 5s**

1240 **TOESCA** (P.). Florentine Painting of the Trecento.

With 119 collotype plates.

Folio, half leather. Paris, 1929. **£6 6s**

It has been claimed that the work announced herewith by Pietro Toesca far excels any attempt of the same kind which has been directed towards the study of the same subject. The author covers one of the most important periods of Florentine Art with a mastery and a clarity which raises his book above the level of a dry treatise into the realm of a penetrating synthesis.

The problems presented by Trecento Painting in Florence are particularly complex and the author disentangles this complexity by lucid analysis. He has avoided the dry scientific dissertation and offers instead a convincing picture in such a way that scholar and student, collector and amateur, will read his work with equal pleasure and benefit. The reputation the author has attained in such works

Books on Art—*continued.*

Toesca (P.)—*continued.*

as La pittura e la Miniatura della Lombardia and his contribution to the famous Storia dell'Arte Italiana is here destined to be greatly enhanced.

The central artist with which the book deals is Giotto and his manifold relations and influence upon his century. The origins of his art are investigated and a subjective study based upon the inner nature of this supreme painter's work forms the centre of a book which for the first time shows Giotto against the background of his own age and points out his significance for his succeeding generations.

In accordance with the general principles of the Pantheon Series the present publication is not a monograph in the proper sense of that word, but precisely by analysing a century of Florentine art the real greatness of its outstanding figure, Giotto, is perhaps seen in its proper relief for the first time.

Particular care has been spent upon obtaining the finest possible photographs and reproductions therefrom. The text is printed by the famous Officina Bodoni and a special library binding has been designed to make the presentation of so important a work harmonious with the importance of its contents.

1241 **TOESCA** (P.). Monumenti e studi per la Storia della Miniatura Italiana. La Collezione di Ulrico Hoepli.

Illustrated with 6 plates in colour, 147 in black-and-white, and 79 illustrations in the text of illuminated miniatures.

Folio, boards. Milan, 1930. **£6 10s**

1242 [**TURNER** (Charles).] **WHITMAN** (Alfred). Nineteenth Century Mezzotinter, Charles Turner.

Portrait of Turner and 31 portraits and other subjects from his engravings.

4to, original cloth, uncut, t.e.g. London, 1907. **£2 15s**

1243 [**TURNER** (Charles).] **FINBERG** (Alexander J.). The History of Turner's Liber Studiorum, with a new Catalogue Raisonné.

With 91 illustrations.

Thick 4to, original buckram, uncut. London, 1924. **£5 5s**

One of 650 copies printed and signed by the Author.

1244 [**TURNER** (Charles).] **RAWLINSON** (W. G.). Turner's Liber Studiorum, a Description and a Catalogue.

8vo, original buckram, uncut. London, 1906. **£1 5s**

1245 **VASARI** (Giorgio). Vies des Peintres, Sculpteurs et Architectes.

With 121 portraits drawn by Jeanron and engraved on steel by Wacquez and Bouquet.

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Books on Art—*continued.*

1246 [**VELASQUEZ** and **MURILLO.**] **STIRLING-MAXWELL** (Sir W.). Essay towards a Catalogue of Prints engraved from the Works of Velasquez and Murillo.

Two portraits.

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Only 100 copies printed.

1247 **VENTURI** (A.). Giovanni Pisano, his life and work.

With 120 collotype plates.

4to, half leather. Paris, 1928. **£6 6s**

Professor Venturi, who fills the chair of the history of art at Rome University, has devoted many years of study of the works of the great sculptor, Giovanni Pisano. The fruit of his research is now offered to the public and constitutes the first exhaustive treatise on this famous artist, whose work may be regarded as the most perfect expression of Italian sculpture during the latter part of the XIIIth and the beginning of the XIVth century.

The significance of Pisano's creative genius extends beyond the period in which he lived. His work bears comparison with the masterpieces of all times and is hardly inferior to the achievements of Donatello and Michelangelo.

Pisano took up, where his father left it, the work upon the Cathedral and Baptistry at Pisa. He invested the Siennese architecture with a magical life. Much of his sculpture attains to a visionary splendour, awakening in the observer a most profound sense of awe. He lit a torch which shone throughout Tuscany and Umbria, from Pisa, Sienna and Florence along the Tyrrhenean coast, from Lombardy to Calabria and Sicily.

Professor Venturi attached special importance to the inclusion, in this book, of photographs of such details as illustrate in high relief the particular genius of this sculptor. Many of these pictures were taken especially for this publication by the author.

The text and the very large number of plates combine to make this monograph one of the most important contributions to the history of the fine arts to be published in recent years; further, it honours the sculptor with a literary monument worthy of his genius.

Professor Venturi's work must inevitably find a place in every library, museum and collection where more than a pretence is made to keep abreast of modern research and its publication.

1248 **WAAGEN** (G. F.). Works of Art and Artists in England.

3 vols., post 8vo, half morocco, t.e.g. London, 1838. **£1 5s**

Books on Art—*continued.*

1249 **WALPOLE SOCIETY PUBLICATIONS.** Edited by R. J. Finberg. Comprising 12 vols., profusely illustrated. 4to, original half cloth, uncut. Oxford, 1912-1924. **£17 17s**

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Books on Art—*continued.*

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1250 **WEIGELT** (C. H.). Sienese Painting of the Trecento.
With 120 collotype plates.
4to, half leather. Paris, 1930. **£6 6s**

The history of fourteenth-century Sienese painting is to an exceptional degree the history of the leading personalities of the period. In the present book, therefore, the author is primarily concerned with the influence exerted by the Sienese masters throughout Italy and the whole of Europe and only secondarily with the minor names and the later successors of this rich and highly individual inheritance. For, charming as the work of pupils often is, it counts for little by the side of the performances of the masters who created a new pictorial universe.

By way of introduction the author outlines the achievements of XIIIth cen-

Books on Art—*continued.*

Weigelt (C. H.)—*continued.*

tury Sienese painting, and demonstrates how even at this early date we can already distinguish every genuine Sienese artistic trait, especially in the work of the first and greatest of them all—Duccio di Boninsegna. His real descendant is Simone Martini, the great master of Sienese Gothic. If he did not pick up all the threads that Duccio had thrown out, his acute sensibility for line and colour was certainly in advance of that of his predecessor. He transformed Duccio's solemnity and his almost classical severity into the beauty of tenderness and grace and animation. Pietro Lorenzetti is more obviously dependant on Duccio than his brother Ambrogio; but both are deeply indebted to him, and epecially in as much as he enabled them to become pioneers in the representation of space and landscape. The creative wealth and the spiritual purity and profundity of Ambrogio place him among the very greatest masters and his work at the pinnacle of fourteenth-century Sienese painting. The meagre stature of his followers is to be ascribed not so much to the rapid decline of the political importance of Siena towards the middle of the Trecento as to the unparalleled congestion of masters in so confined an area. Creative power is exhausted after a period of excessive growth, and there now grew up a generation of painters so faithfully devoted to tradition that the development of their own creative personalities was stunted. It is to their credit, however, that the tradition to which they testify is alive.

In this work the author, who is well known for his elaborate researches upon Duccio and Giotto, gives us the result of his long and comprehensive investigations. The resulting publication is no mere summary of previous studies reported in detail elsewhere, but a purely original exposition of a great and important theme, illustrated, moreover, by a selection of carefully chosen reproductions of notable works, a great number of which have never before been published.

NOTE.—In conjunction with the above work we would remind the reader of the companion volume by Pietro Toesca on Florentine Painting of the Trecento (No. 1240 of this catalogue).

1251 [**WHISTLER.**] **MENPES** (Mortimer). Whistler As I Knew Him.
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4to, original buckram, uncut, t.e.g. London, 1904. **£4 10s**

1252 [**WHISTLER.**] **PENNELL** (E. R. and J.). The Life of James McNeill Whistler.
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Books on Art—*continued.*

1254 [**WHISTLER.**] **WAY** (T. R.). Memories of James McNeill Whistler, the Artist.

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1255 [**WHISTLER.**] **WEDMORE** (Frederick). Whistler's Etchings. A Study and a Collection.

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1256 **WHITMAN** (Alfred). The Masters of Mezzotint; the Men and their Work.

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1257 **WILLSHIRE** (W. H.). An Introduction to the Study and Collection of Ancient Prints.

With illustrations.

Second and Best Edition. 2 vols., 8vo, original half roxburghe, uncut, t.e.g. London, 1877. **£3 10s**

SUPPLEMENT.

1258 **ACCURTI** (Thomas). Editiones Saeculi XV pleraeque Bibliographis Ignotae.

Annotationes ad opus quod inscribitur "Gesamtkatalog der Wiegendrucke." Vols. I—IV.

4to, wrappers. Florence, 1930. **65 Italian lire**

1259 [**BROTHERTON LIBRARY.**] A Catalogue of the Ancient Manuscripts and Early Printed Books in the Brotherton Library, compiled by John Alexander Symington, Librarian. With an Introduction by George Parker Winship of Harvard College Library.

4to, cloth. Leeds, Printed for Private Circulation, 1931. **£2 10s**

Maggs Bros. have been appointed sole agents for the sale of this work.

This volume is the first of a series of Catalogues of the Library which the late Lord Brotherton designed to be a National Library for North-Eastern England.

In this first volume, Mr. Symington has described the principal Manuscripts and Early Printed Books in the Library, including Classical and Illuminated Manuscripts and Historical Deeds and Documents dating from the XIth to the XVth century, together with a selection of specimens of Early Printing, dating from the Gutenberg Bible c. 1450 to the early XVIth century, and including works remarkable either for beauty of type or illustration, or interesting because of the author or subject. The descriptions and bibliographical notes are detailed and lengthy, and the work should prove to be of great utility.

The Catalogue is profusely illustrated with 176 Facsimiles of Illuminated Manuscripts and Historical Documents, Title-pages and Printing Types, showing Colophons, Devices and Woodcuts.

One of the chief features of this work is a very useful check-list of the Incunabula in the Brotherton Library, amounting to over 600 specimens, including some of the most important books of the 15th century, and the original leaves issued with Schreiber's "Woodcuts from Books of the 15th Century," Haebler's "German Incunabula," "Der Italienische Wiegendruck," and "West-European Incunabula," which are here indexed for the first time. An Index of Printers is also included.

1260 [**BROWNE.**] **LEROY** (O.). The French Bibliography of Sir Thomas Browne.

8vo, wrappers. London, 1931. **12s 6d**

Contents :—

Translators, followers or imitators.
Brown as a reader and imitator of Rabelais.
French books in Browne's library.
A list of Browne's works in the principal public libraries of Paris.
One of 225 copies only printed.

Supplement—*continued.*

1261 [**BUTLER** (S.).] A Bibliography of the Writings of Samuel Butler, and of Writings about Him, by A. J. Hoppé.

With some letters from Samuel Butler to the Rev. F. G. Fleay, now first published.

Small 4to, cloth. London (1925). **£1 1s**

1262 [**CERVANTES.**] A Bibliography of Cervantes. By J. D. M. Ford.

A Tentative Bibliography of his Works and of the Biographical and Critical Material concerning him.

Royal 8vo, cloth, pp. 256. Cambridge, 1931. **£1 1s**

Cervantes's works, the editions of them in their original text or in translation, the imitations of them at home and abroad, their influence, the facts of the life of Cervantes, and the criticism to which his works have been subjected, all these things have entered into the constitution of a host of books and articles. As a record of these books and articles this Bibliography is published, in the hope that it will be useful to both scholars and the general reader.

1263 [**COROT.**] Vingt Estampes de Corot. Eaux-fortes—Lithographies—Clichés-verre. With an introduction and notes by J. Laran, in portfolio.

Paris, Editions des Bibliothèques Nationales de France, 1931.

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Supplement—*continued.*

[**Corot**]—*continued.*

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Il en fit la preuve d'emblée quand il pratiqua, la premier, la technique si curieuse et trop oubliée des " clichés-verre." Le procédé, à peine modifié par la suite, consistait à graver à la pointe une couche opaque de collodion étalée sur une plaque de verre. On produisait ainsi par le dessin un véritable " négatif " dont il pouvait être tiré des épreuves sur papier sensible, exactement comme dans le cas d'un cliché photographique. La couleur choisie pour le support et puis certains virages, amoureusement étudiés et recherchés, ajoutaient aux résultats de gravure la plus étonnante saveur de rendu.

Les épreuves anciennes, tirées avec dévotion, sont d'une délicatesse admirable dans les teintes et nulle part peut-être le trait de Corot ne se montre aussi expressif.

Comme elle l'avait fait en de semblables occasions, la Réunion des Bibliothèques Nationales a décidé de perpétuer le souvenir de l'admirable Exposition de 1931 en publiant un album de vingt planches choisies parmi les eaux-fortes les plus frémissantes de l'artiste, le plus harmonieuses de ses lithographies, les plus précieux de ses " clichés-verre."

On a insisté dans le choix des " clichés-verre "—qui ont causé l'émerveillement des visiteurs de l'Exposition—en raison, non seulement de la qualité de leur expression, mais aussi de l'originalité de leur facture.

Les épreuves qui ont servi à la reproduction sont d'une rareté sans prix et d'une parfaite beauté, elles font l'orgueil du Cabinet des Estampes.

1264 [**CURWEN PRESS.**] Catalogue Raisonné of Books printed at the Curwen Press. 1920—1923. With 2 repoductions in colour.

With an introduction by Holbrook Jackson.

8vo, boards. London, 1924. **£1 10s**

1265 **DE VINNE** (Theodore Low). Title-Pages as Seen by a Printer.

With numerous illustrations in facsimile and some observations on early and recent printing of Books.

8vo, half morocco, in case. The Grolier Club of the City of New York, 1901. **£7 10s**

One of 325 copies on Italian hand-made paper.
Presentation copy from the author.

1266 [**DE VINNE.**] **BULLEN** (H. L.). Theodore Low de Vinne, Printer. Biographical sketch by H. L. Bullen. With portrait of T. de Vinne.

Crown 8vo, half bound. New York, 1915. **£3 5s**

With a bibliography of books written by T. de Vinne.

Supplement—*continued.*

1267 [**GLASGOW.**] **MACLEHOSE** (James). The Glasgow University Press, 1638—1931. With some notes on Scottish Printing in the last three hundred years.

With illustrations in photogravure and collotype.

8vo, cloth. Glasgow, University Press, 1931. **14s**

CATALOGUE OF THE MOST IMPORTANT COLLECTION OF INCUNABULA IN IRELAND.

1268 **GROSJEAN** (Paul, S.J.) and **O'CONNELL** (Daniel, S.J.). A Catalogue of Incunabula in the Library at Milltown Park, Dublin.

8vo, cloth. Dublin, 1931. **£1 1s**

A limited edition of 175 copies only.

1269 **KURZ** (Martin). Handbuch der Iberischen Bilddrucke des XV. Jahrhunderts.

250 pp., 4to, cloth. Leipzig, 1931. **93 Swiss francs**

The wide-spread interest that attaches to the early productions of the Iberian press, is in no small part due to their illustrations. Students of art and lovers of books are equally attracted by the marked individuality of artistic expression that holds a place quite of its own in the history of European engraving. Though Iberian incunabula have been treated bibliographically with the greatest possible fullness in Haebler's well-known publications, the iconography of the subject has never yet met with an equally comprehensive study.

Martin Kurz provides for the first time a complete and systematically arranged catalogue of all known engravings produced in the Iberian Peninsula during the fifteenth century. It records not only the whole of book-illustrations, but gives also a full review of single engravings both on copper and wood.

Accordingly the book is divided into two main sections: Prints and book illustrations.

Of Iberian single prints the author has been able to put on record seven copper-engravings and two woodcuts, all of Spanish origin. They are given a very detailed description, inasmuch as each of them has survived in one copy only. The earliest engraving is a Catalan portrait of Don Carlos de Viana (about 1462-63). Of three other prints the names of the artists could be ascertained: Francesc Domènec and Francesc Descós.

The main body of the work is occupied by the description of book illustrations. Here the author passes in review 372 books and broadsides, including also such incunables as are remarkable for their historiated initials, border-pieces, and printers' marks.

The description of these illustrations contains bibliographical notes about the work itself: author, short-title, language, place of printing, printer, date, size, works of reference, facsimile reproductions, and the original title or the beginning of the text. Then follows an enumeration of the illustrations, each item containing the

Supplement—*continued.*

Kurz (Martin)—*continued.*

running number, indication of leaf, signature, technique, subject represented, inscription, size, reproductions, and, finally, location and condition of copies known.

At end is a detailed iconographic index arranged by the technique employed and the subject matter. This is followed by lists of artists, printers and publishers, places of printing, owners, table of concordance, bibliographical works, and, at last, of such impressions as have been excluded as *pseudo-incunabula.*

The work is the result of six years of careful study. The difficulty of bringing together the mostly unpublished iconographic materials may be best realised by the fact that out of 372 illustrated books and broadsides no less than 169 have come down to us in single copies which are scattered all over the world. In locating these copies, the author records 189 owners, of whom 64 are resident in Spain, 11 in Portugal, 26 in the U.S.A., 25 in Germany, 16 in England and 11 in France.

As it stands, the work with its immense mass of detail, makes claim to finality. It throws open a wide and fascinating field of research which will engage the attention not only of the student of history and art, but also of the collector and every lover of fine old books.

1270 **LEMON** (Robert). Catalogue of a Collection of Printed Broadsides in the possession of the Society of Antiquaries of London.

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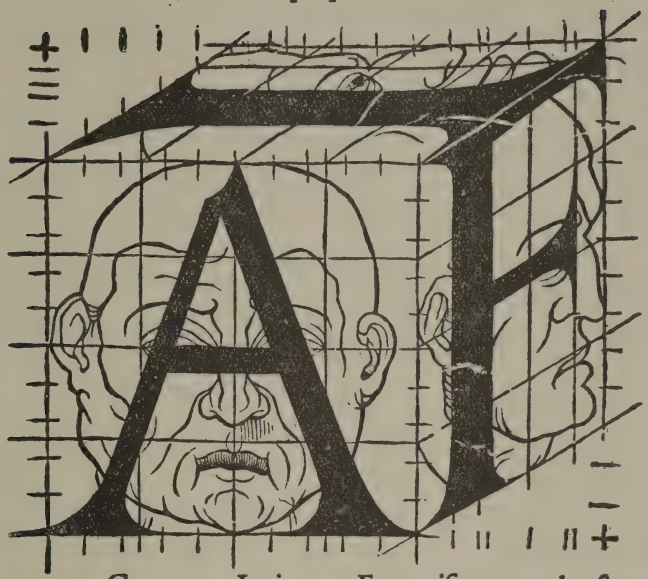

Græcque. Latine, ne Françoiſe, ne peult eſtre. Car en chacune ſyllabe qu'on ſçauroit dire ya
A. pour le moins vne vocale, Et bien ſouuent vne ſyllabe, pareillement vne diction, ſans aultre lettre, eſt faicte d'une deſdictes vocales, qui ſont cinq en nó-
E. bre, c'eſt a ſçauoir. A, E, I, O, V. Exemple de A, ſeul faiſant vne ſyllabe, Amen. Faiſant vne diction. *Ne*
I. *diſceſſeris à me*, Exemple en françois dudict A, ſeul en ſyllabe & en diction. Acouſtuméz a bié dire & bien faire. Exemple de le E, faiſant ſyllabe luy ſeul & dicti on, *Etiam, eia, è regione*. Exemple en François quand il eſt ſeulement en ſyllabe. Eſtiene eſt
Terence. en eſmoy. Exemple de le I, faiſant ſyllabe & diction. *Item. Ibo.* I, *Terentius in Andria*, I, *præ, ſequar.*

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